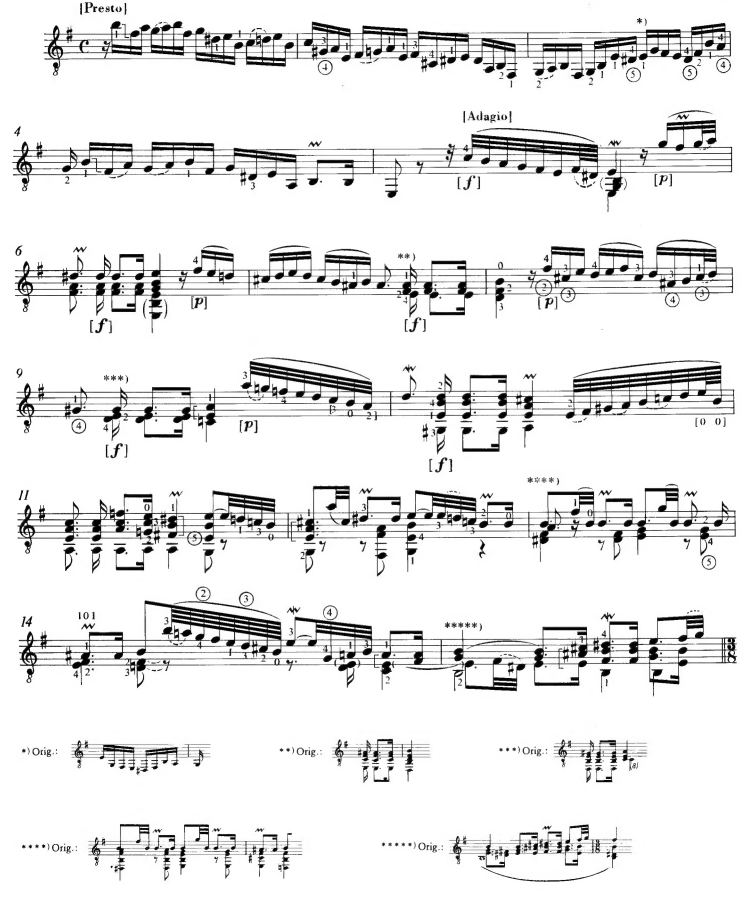
SUITE

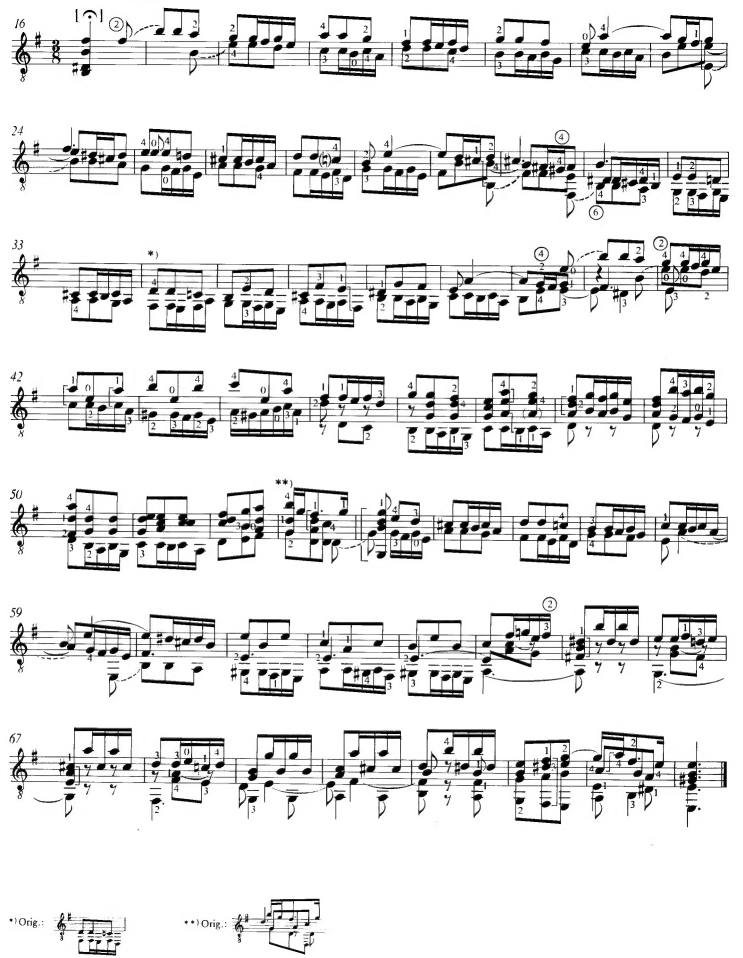
1. PRAELUDIO

Passaggio
[Presto]

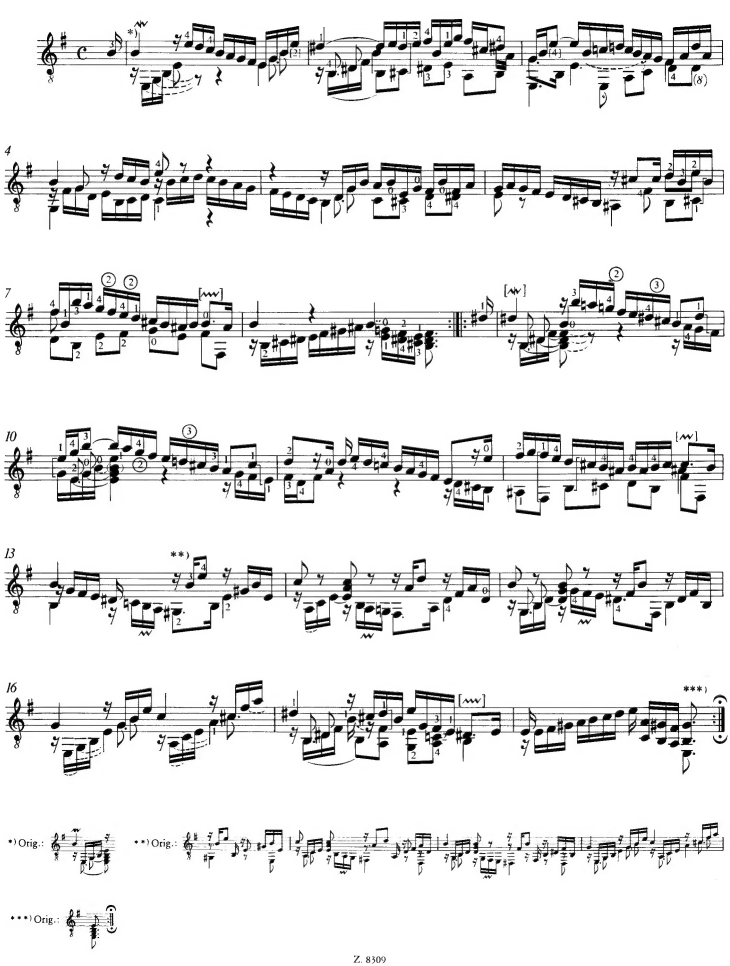
BWV 996



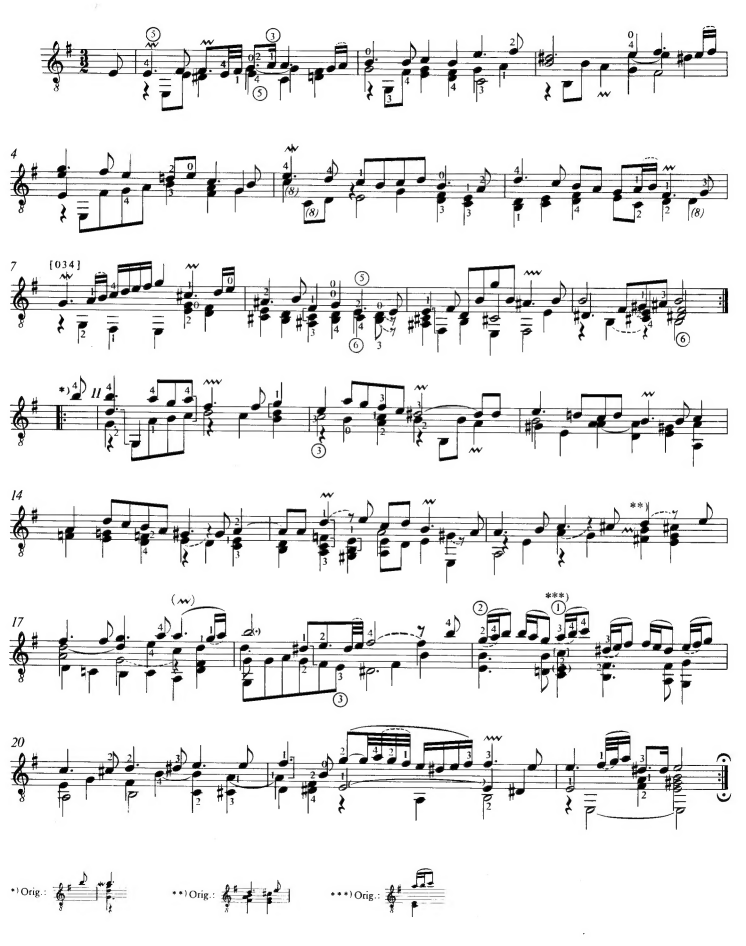
Presto



2. ALLEMANDE



3. COURANTE



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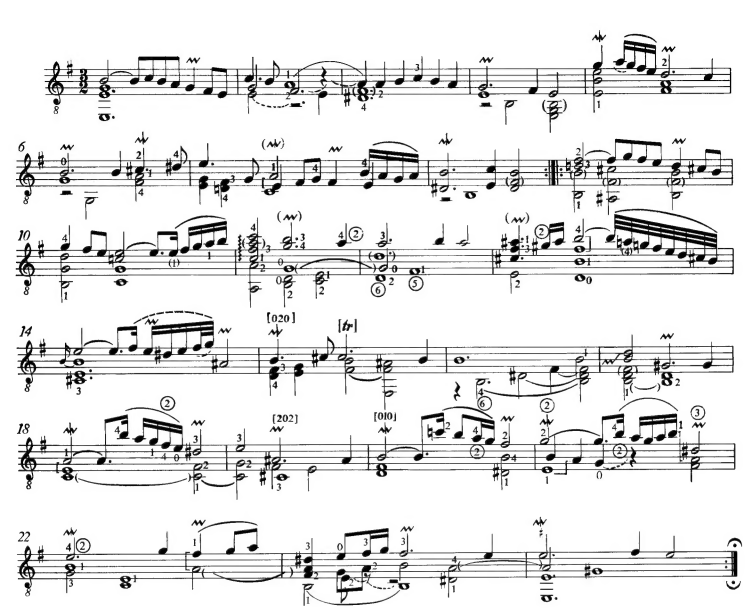
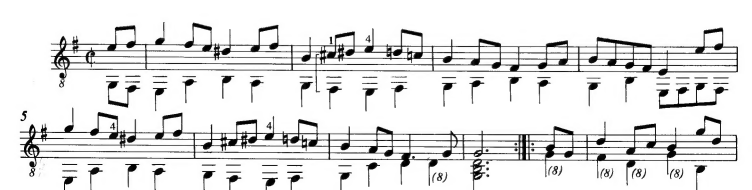
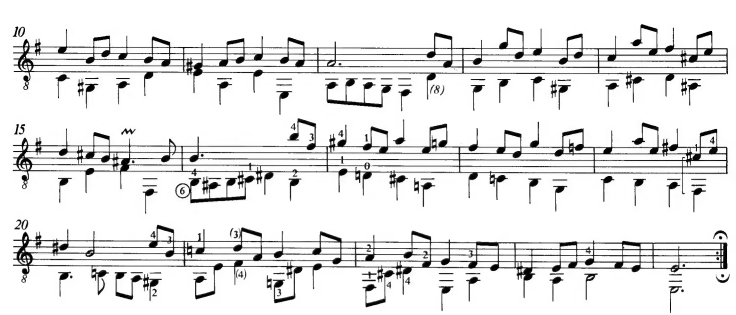
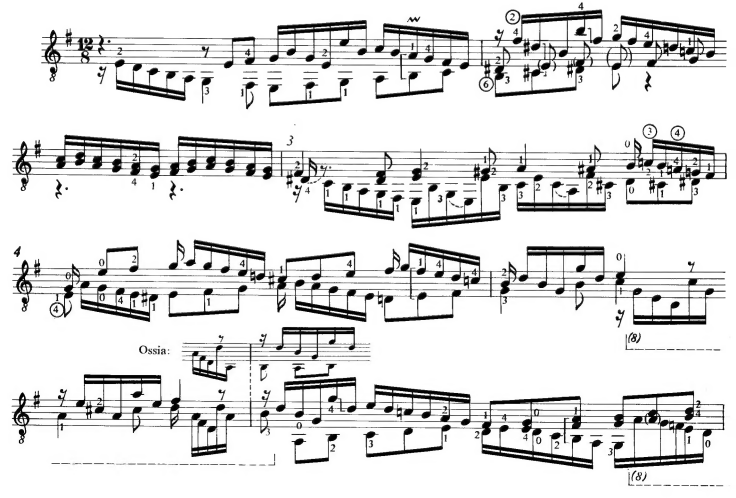


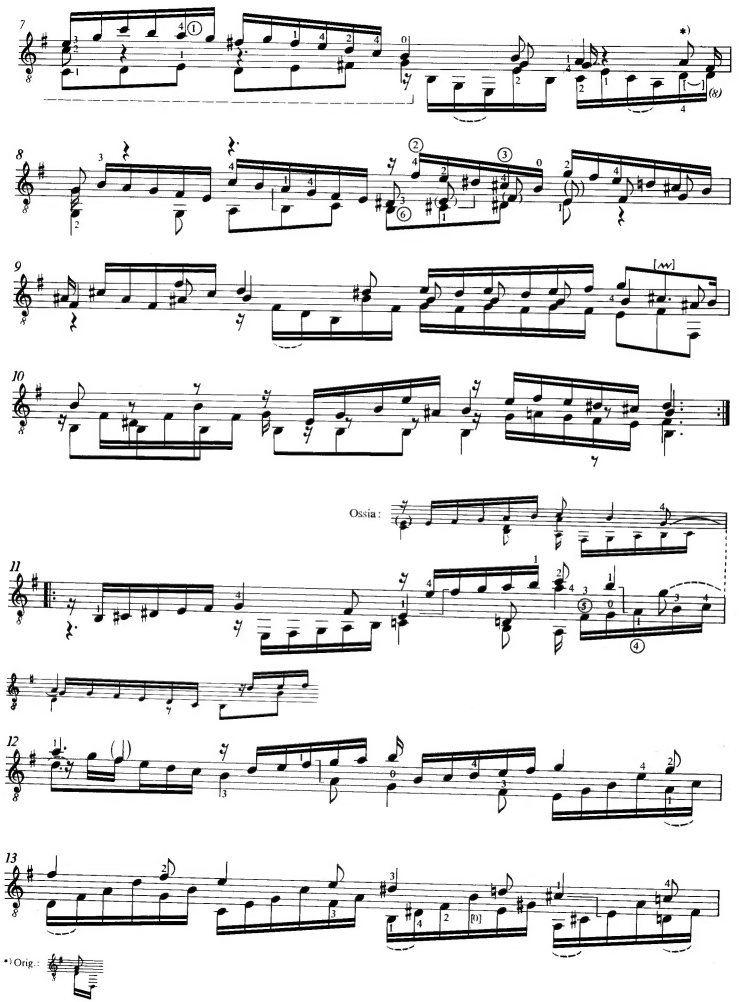
5. BOURRÉE





6. GIGUE




Ossia :
*) Orig.:

14

15

16

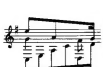
17

18

19

20

*) Orig.:

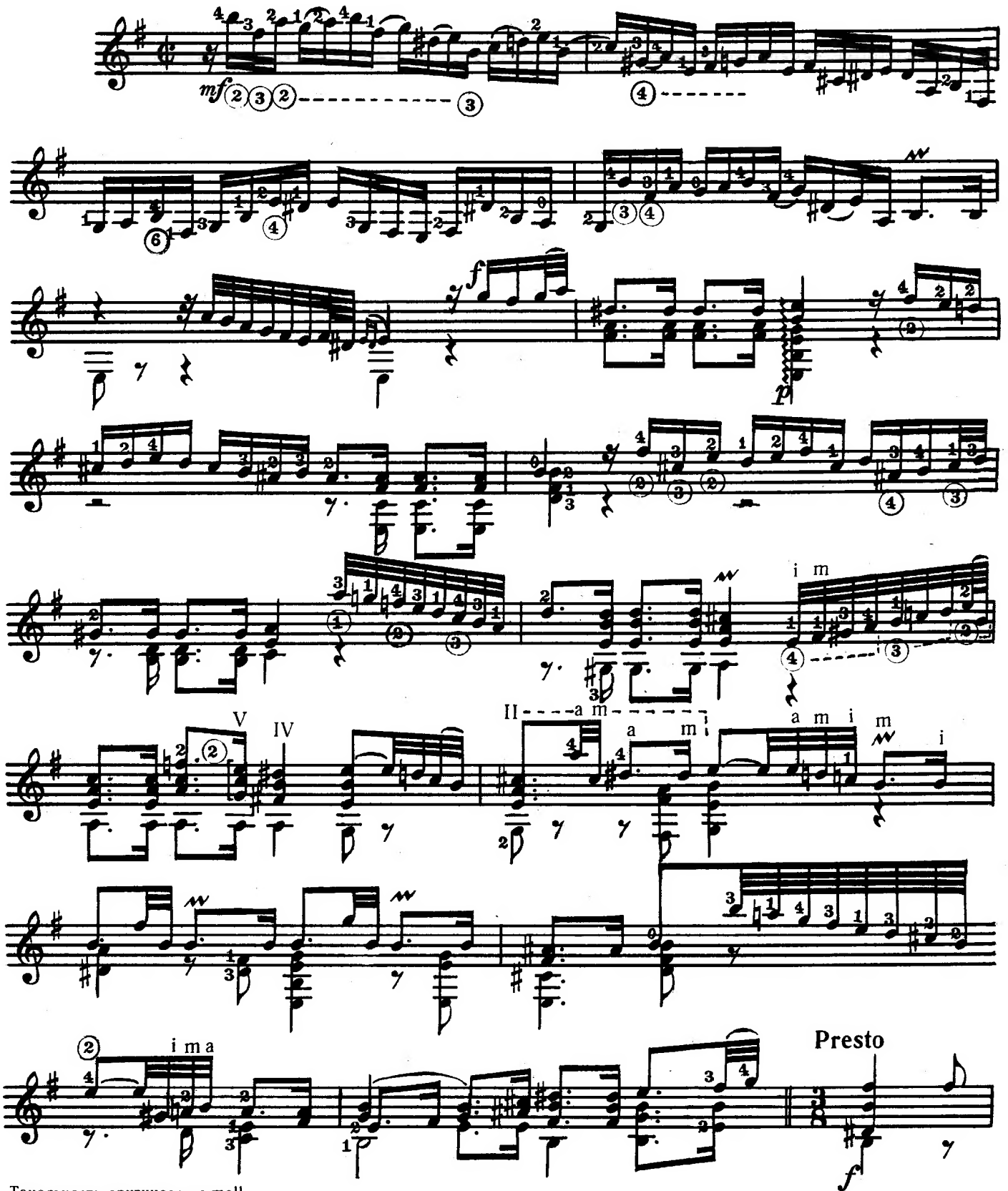


**) Orig.:

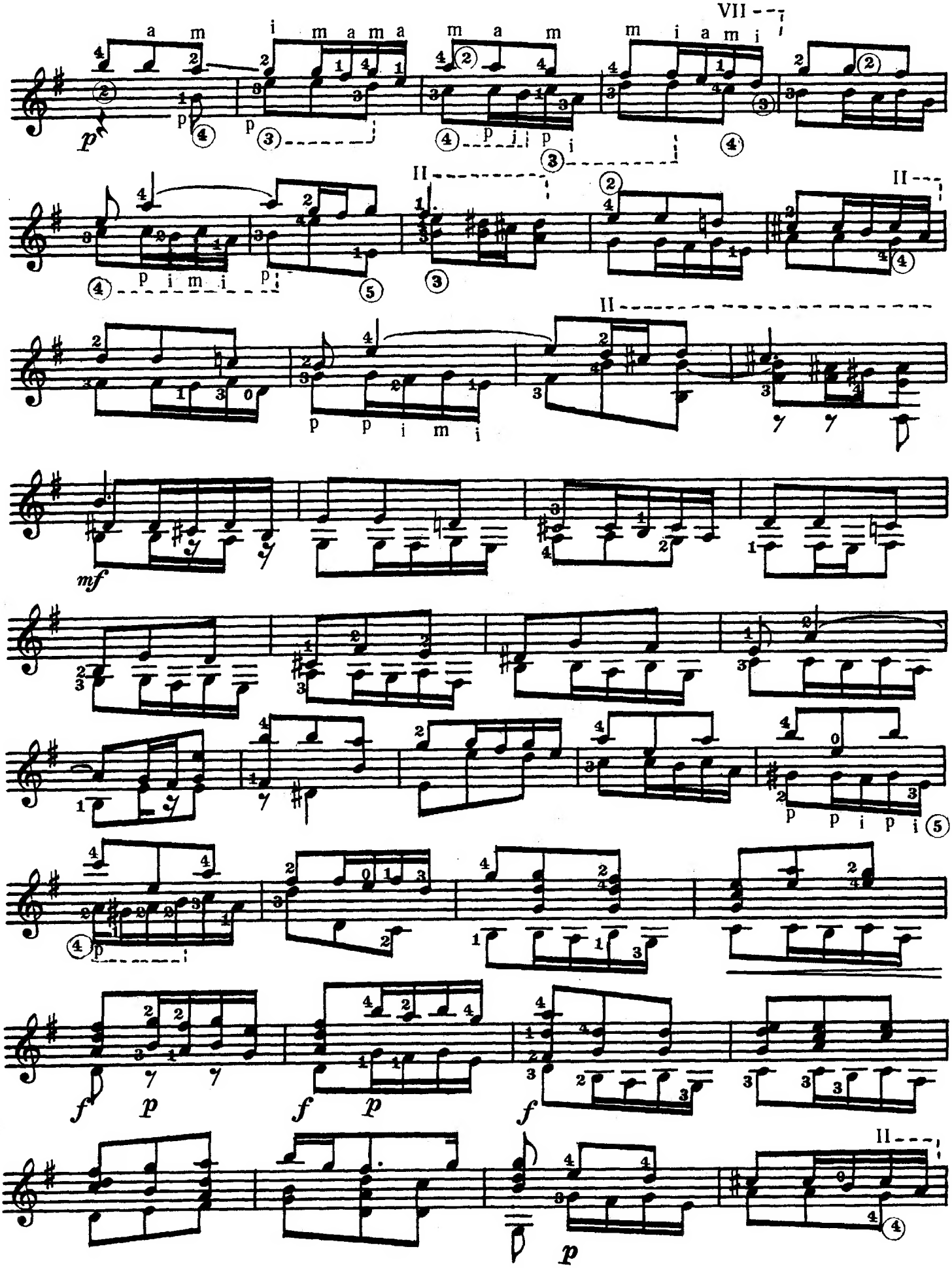
СЮИТА I *

И. С. БАХ

ПРЕЛЮДИЯ



Тональность оригинала e-moll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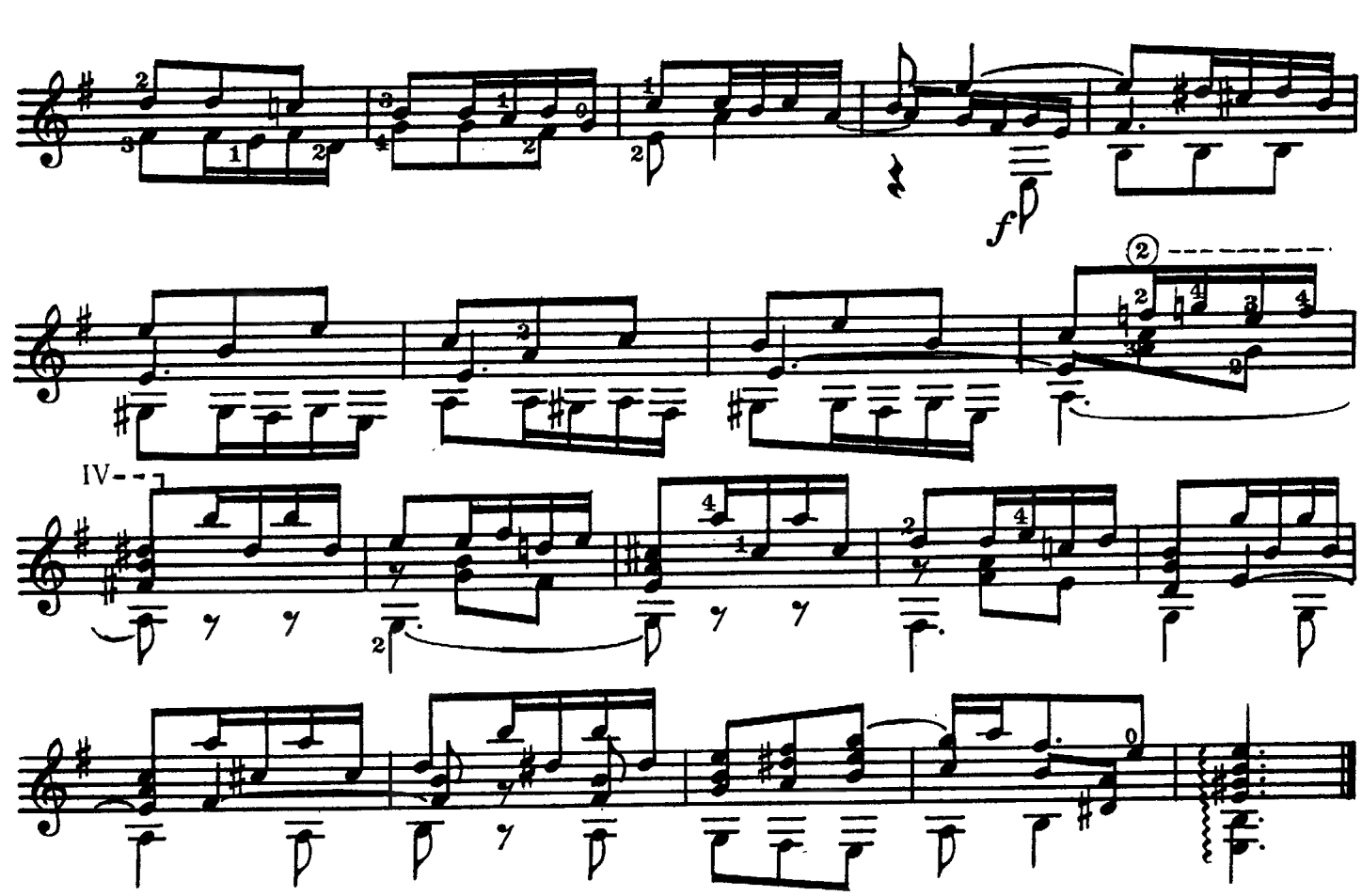
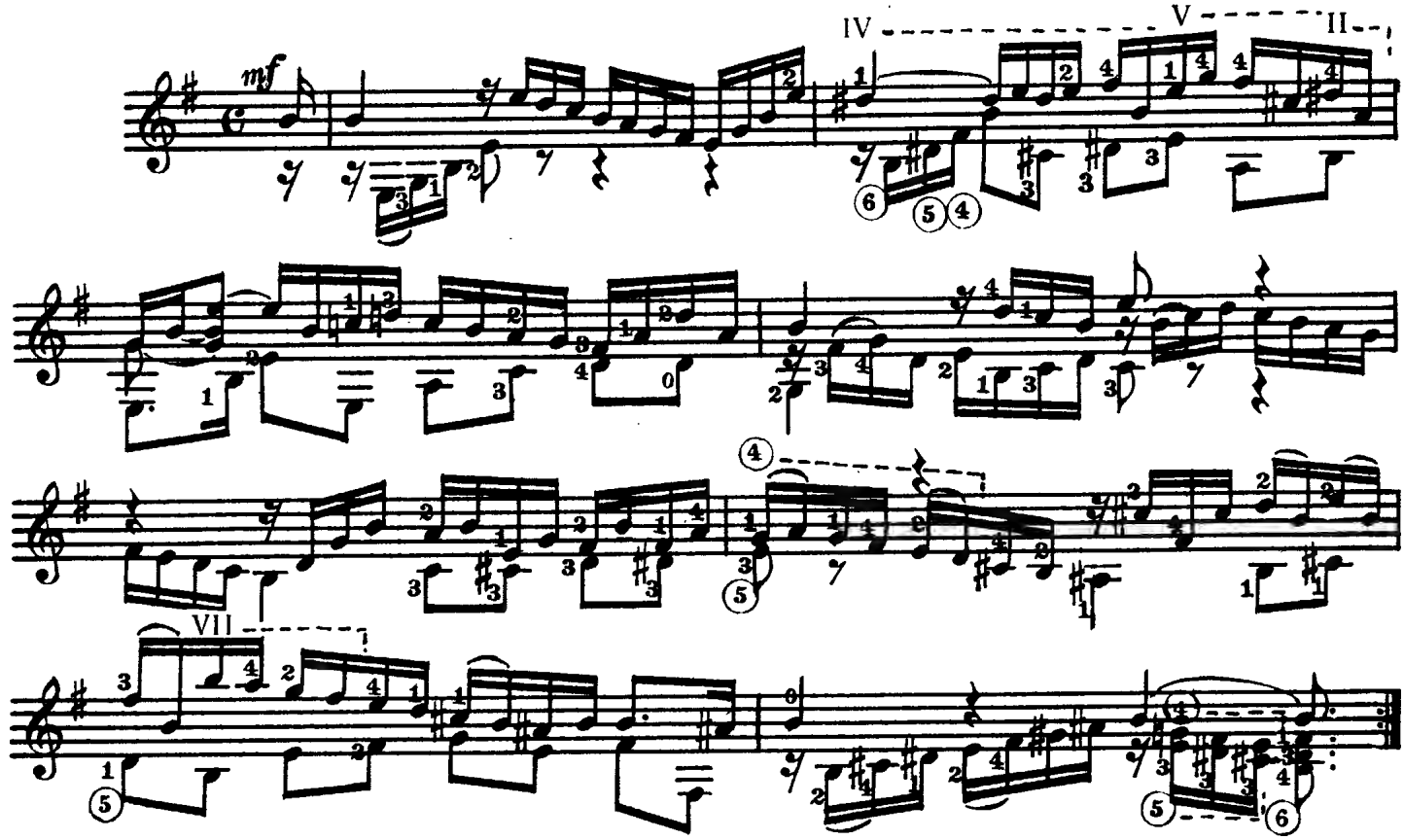
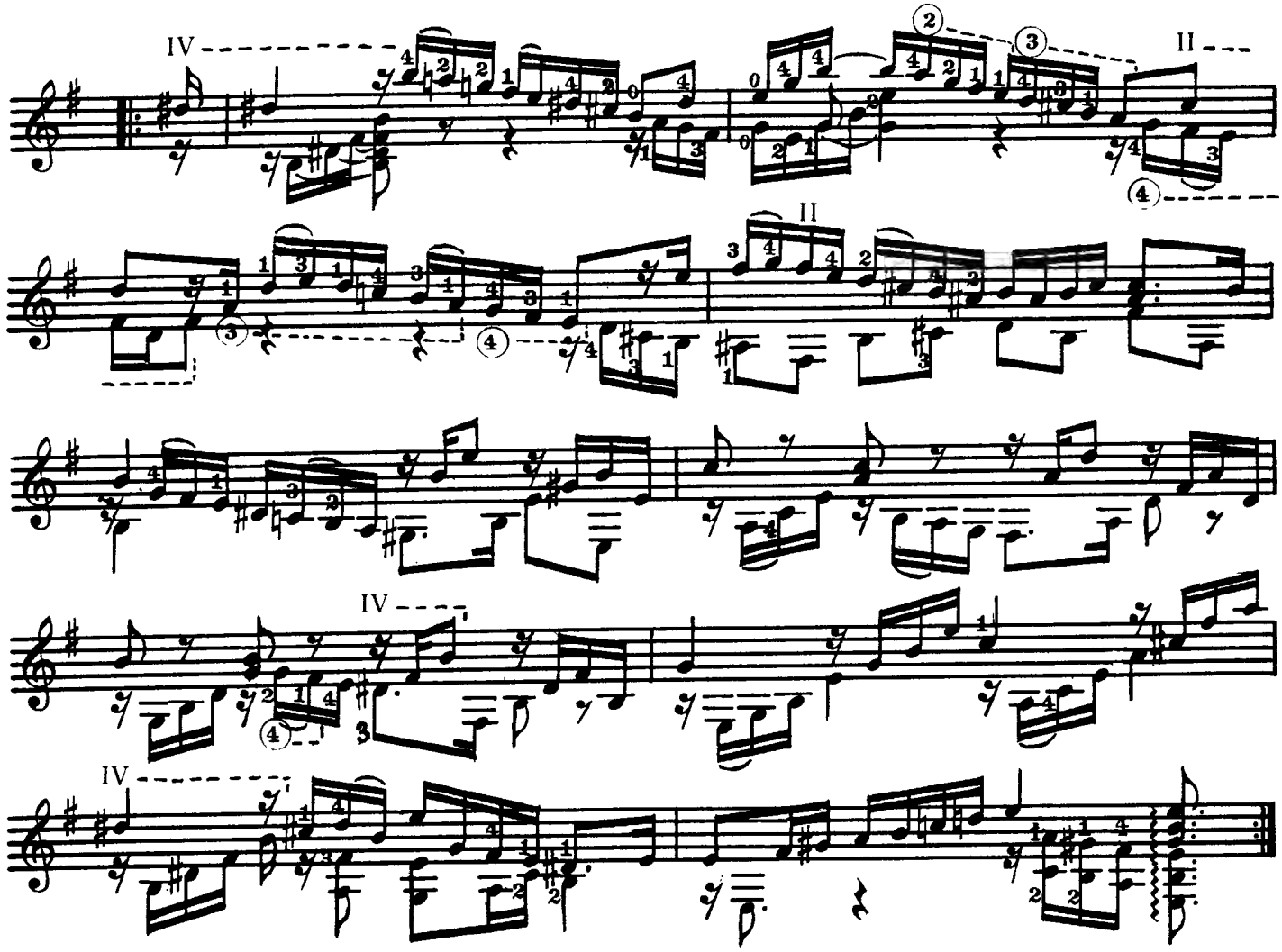
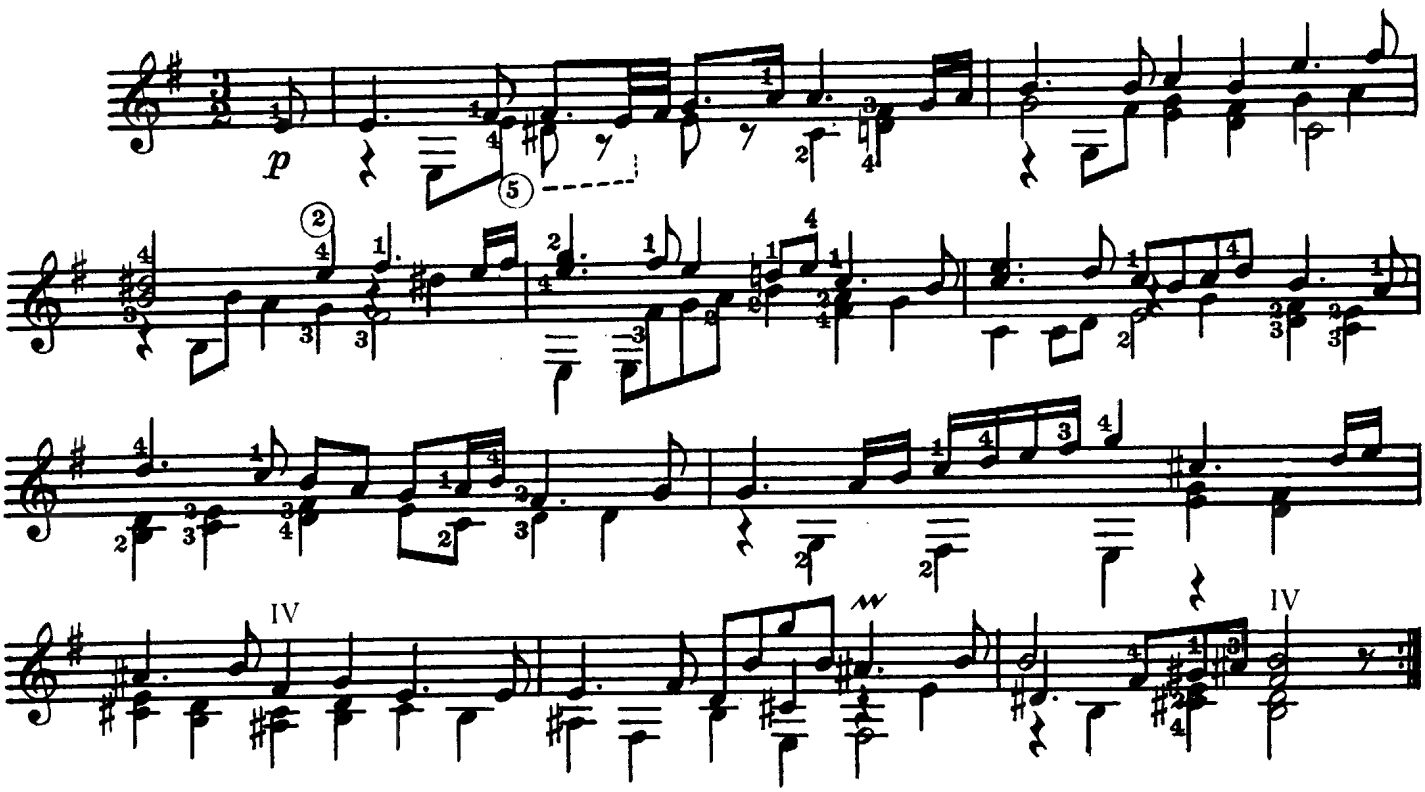


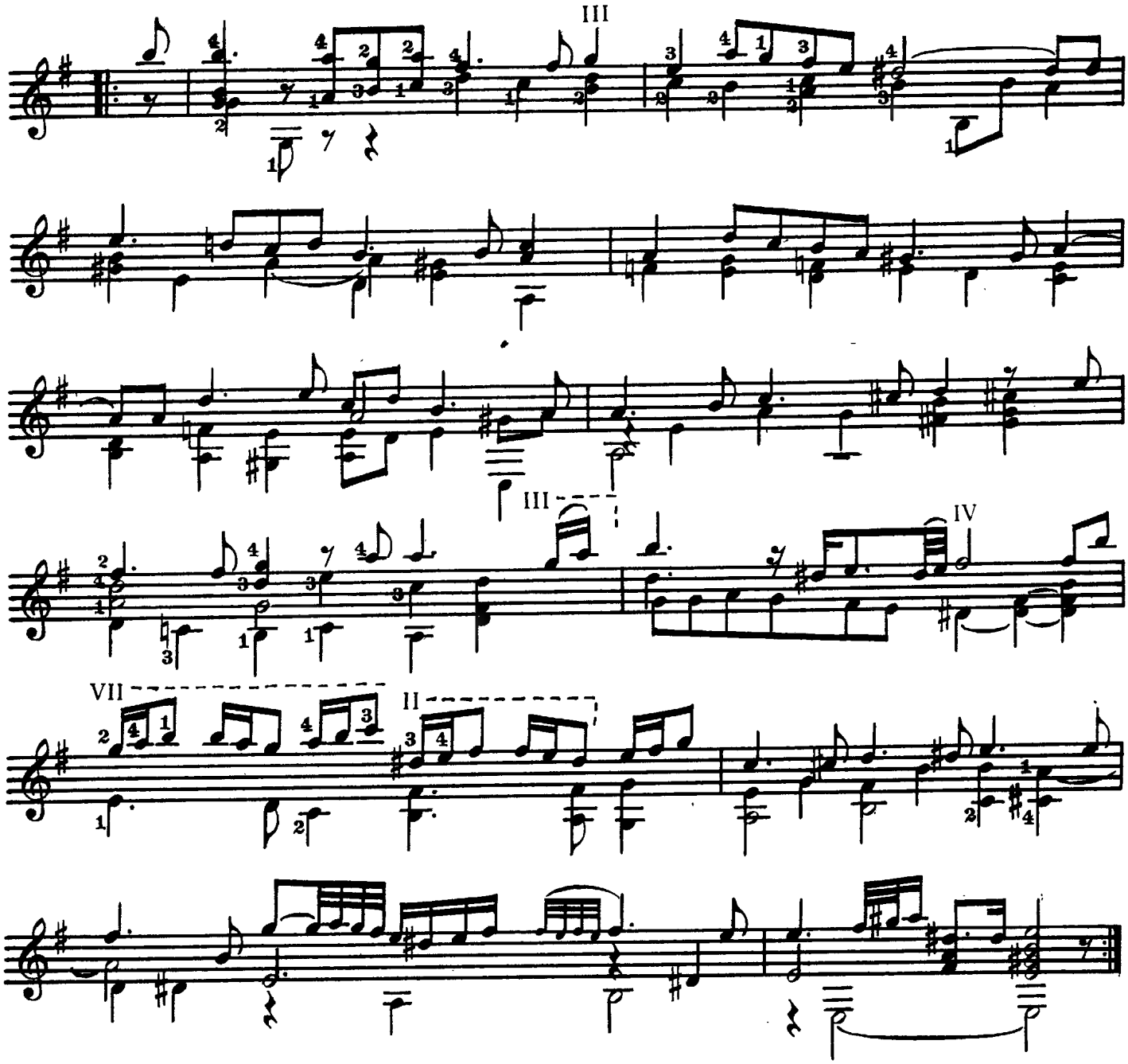
2. Allemande



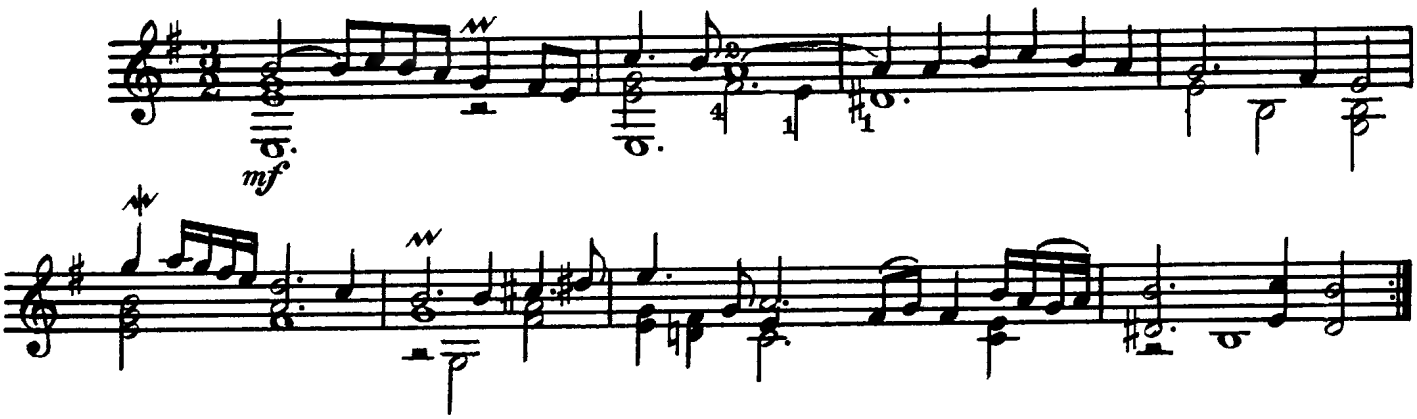


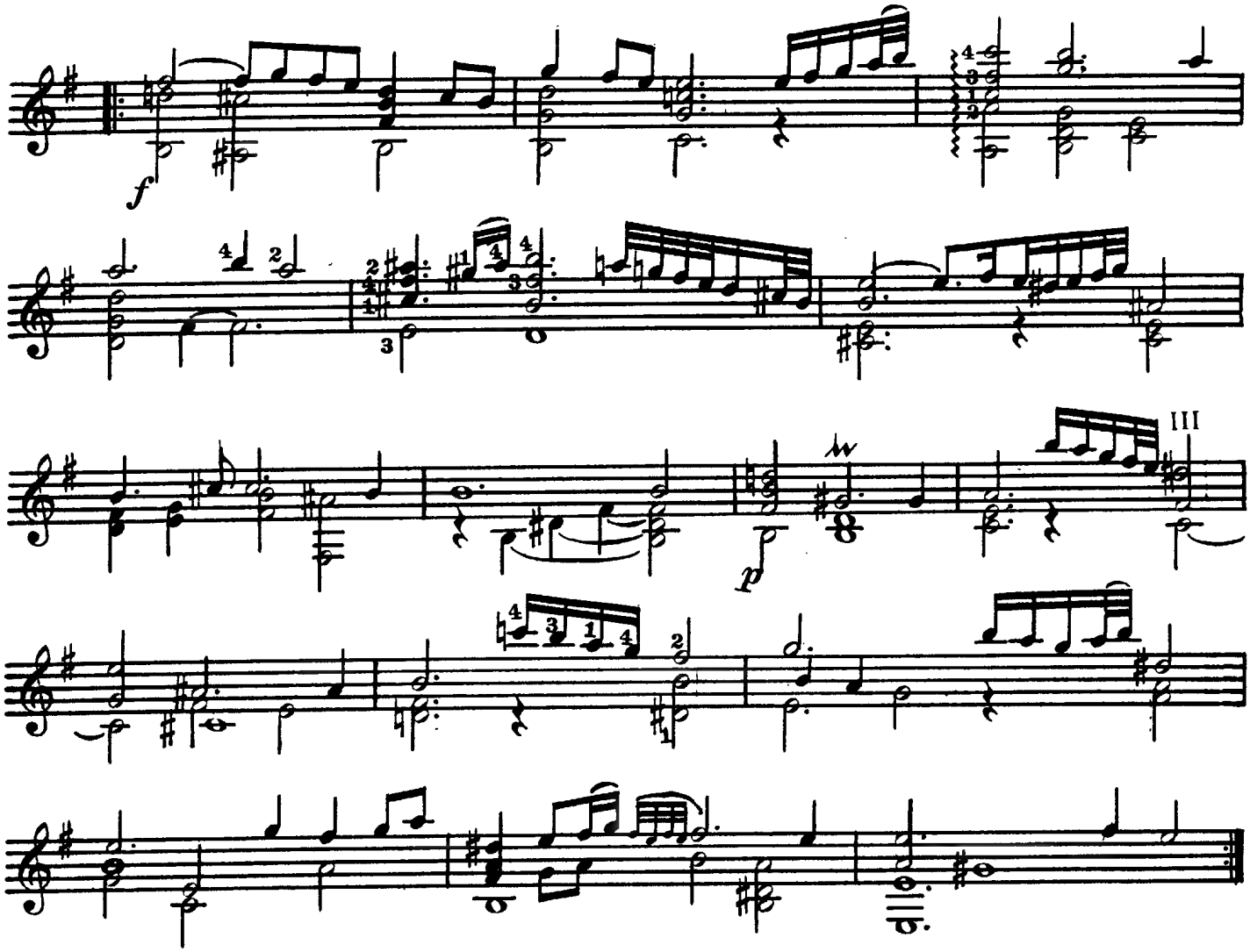
КУРАНТА



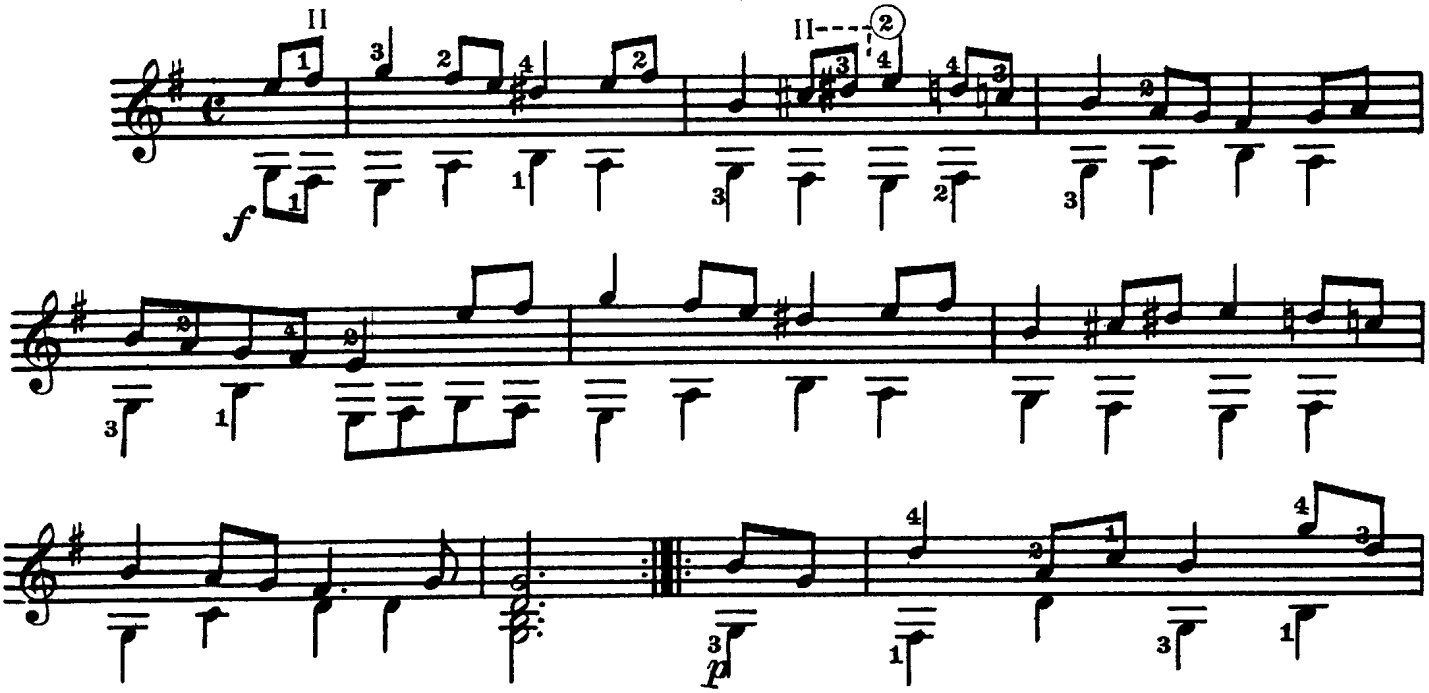


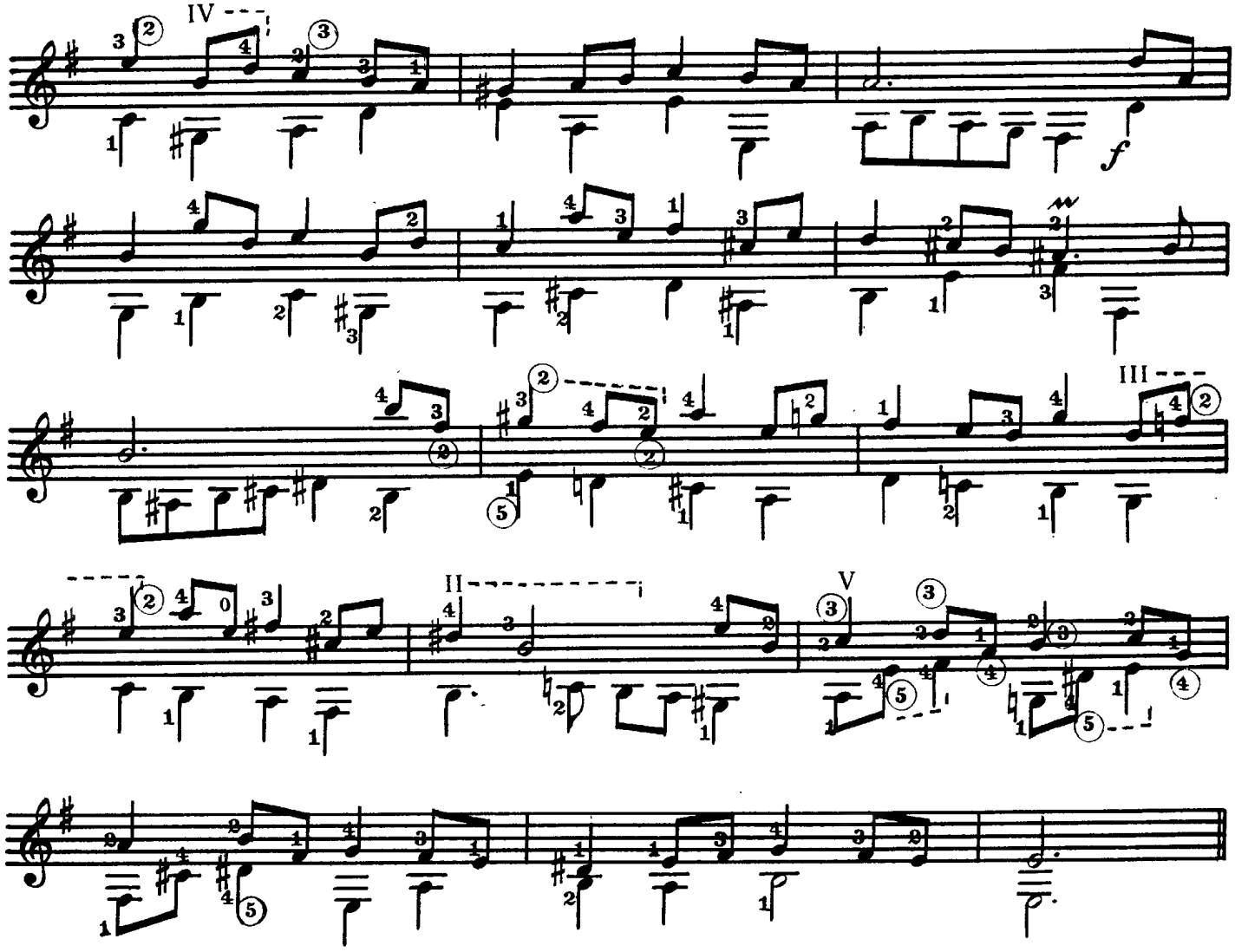
САРАБАНДА



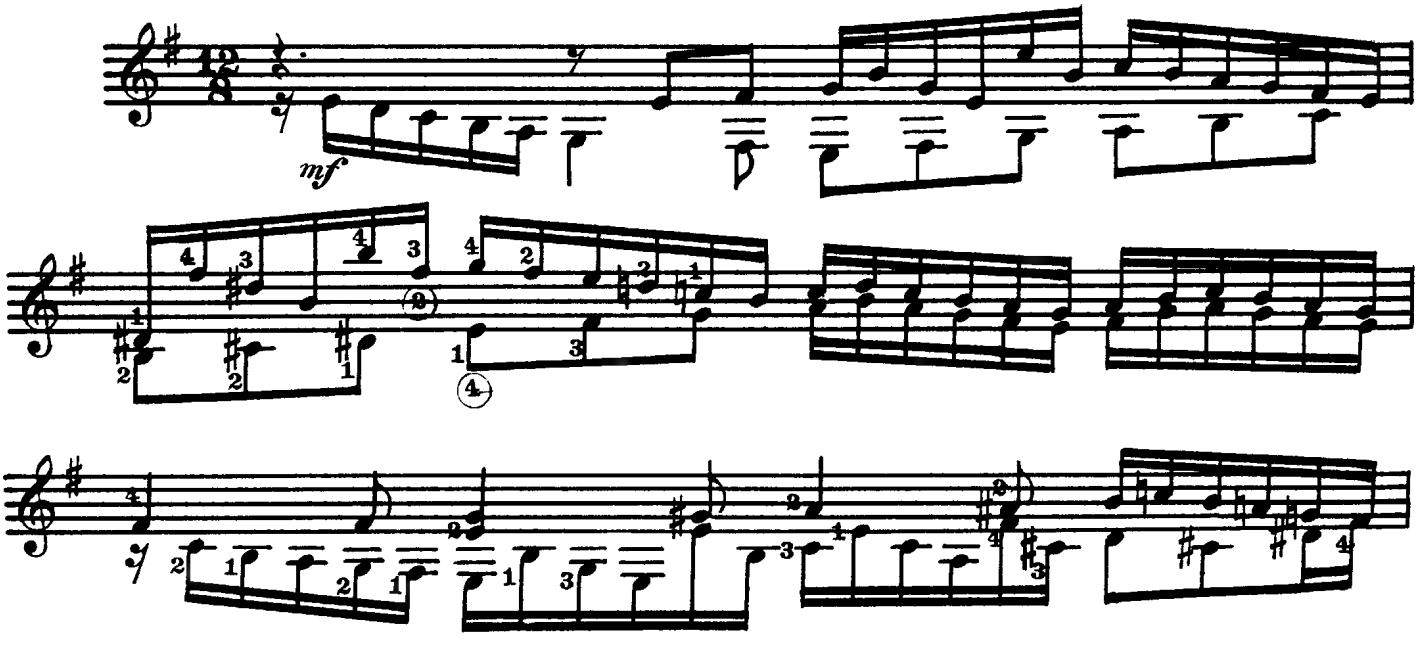


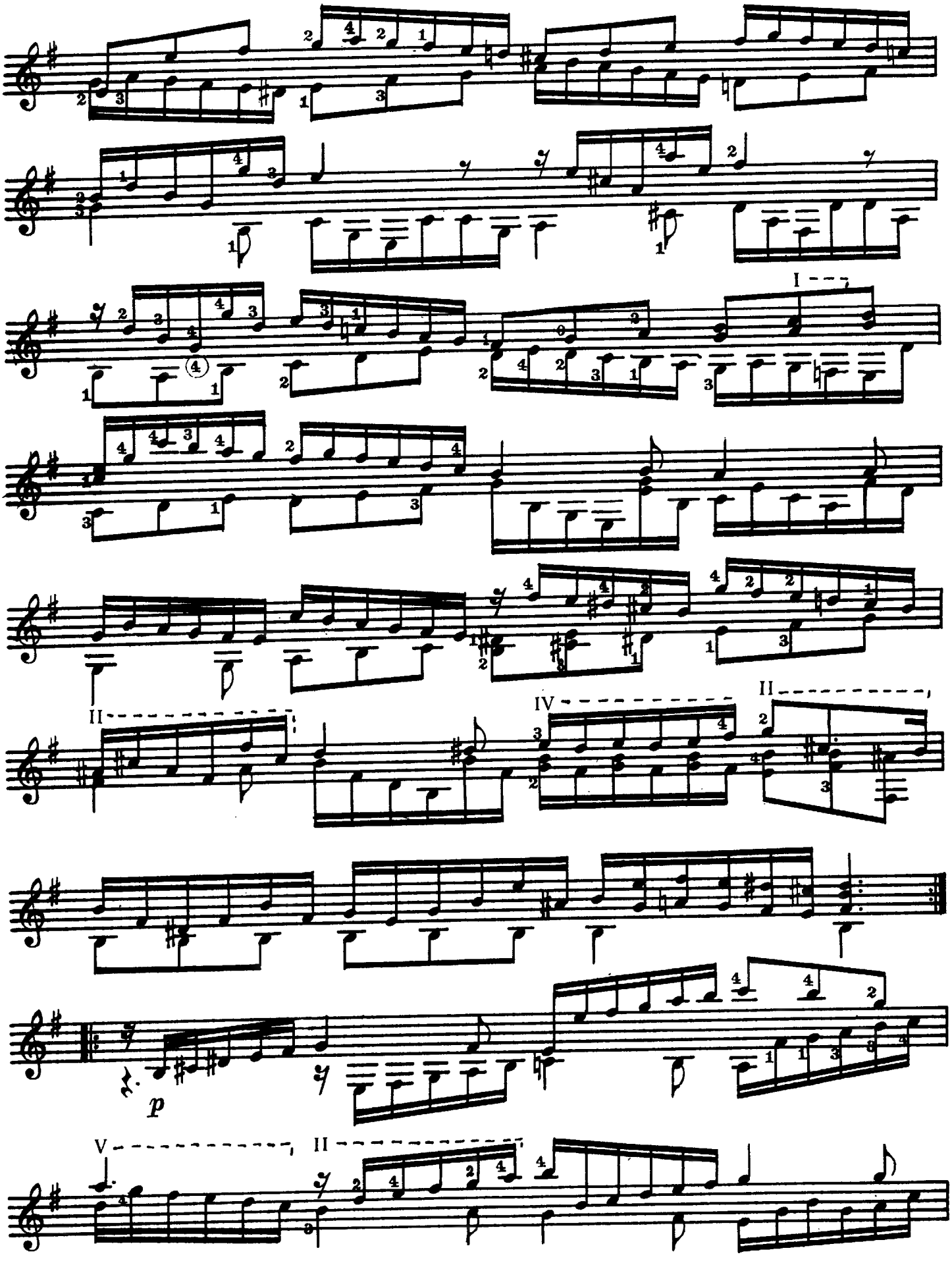
БУРРЕ





ЖИГА




I
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IV
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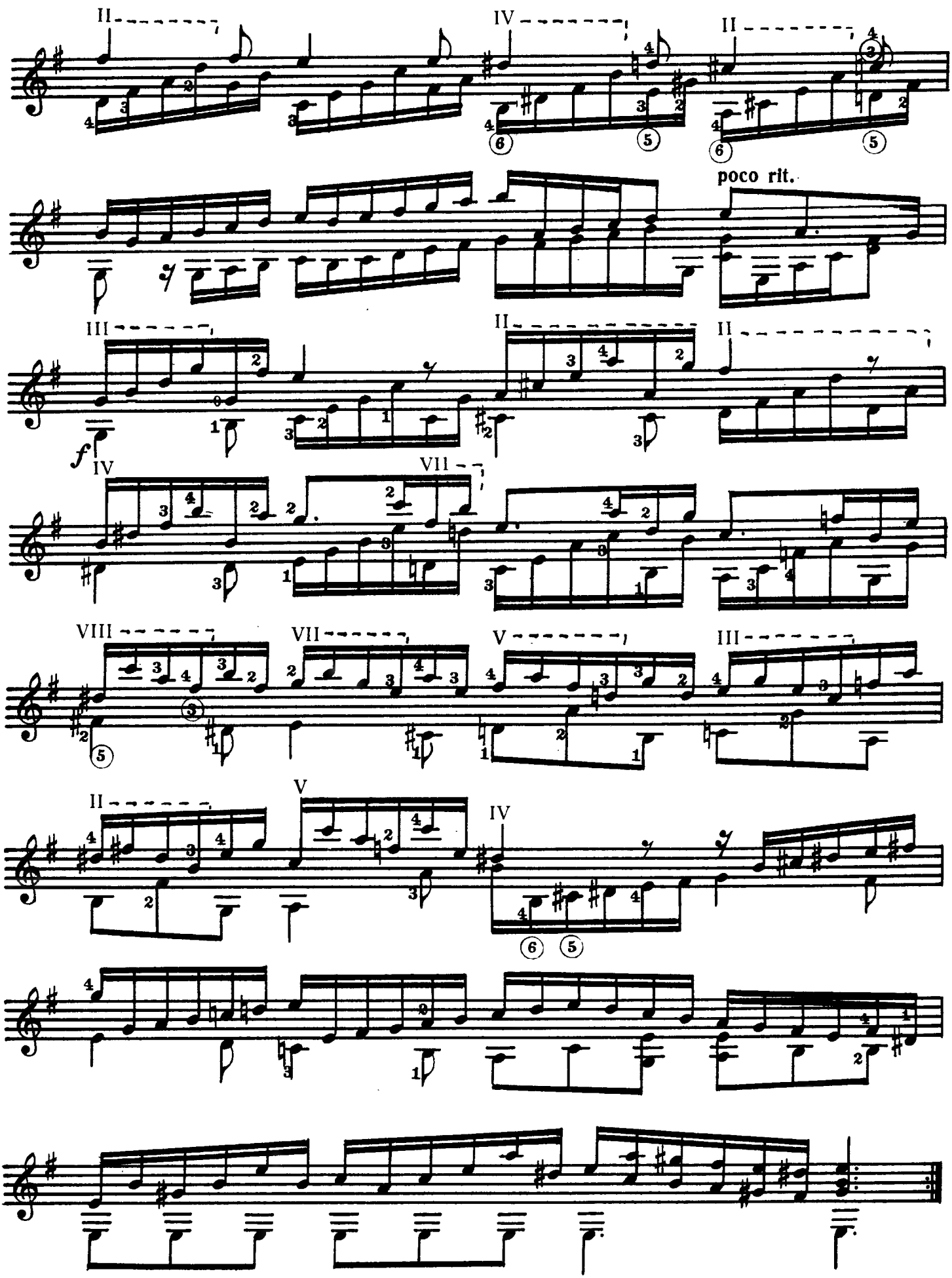
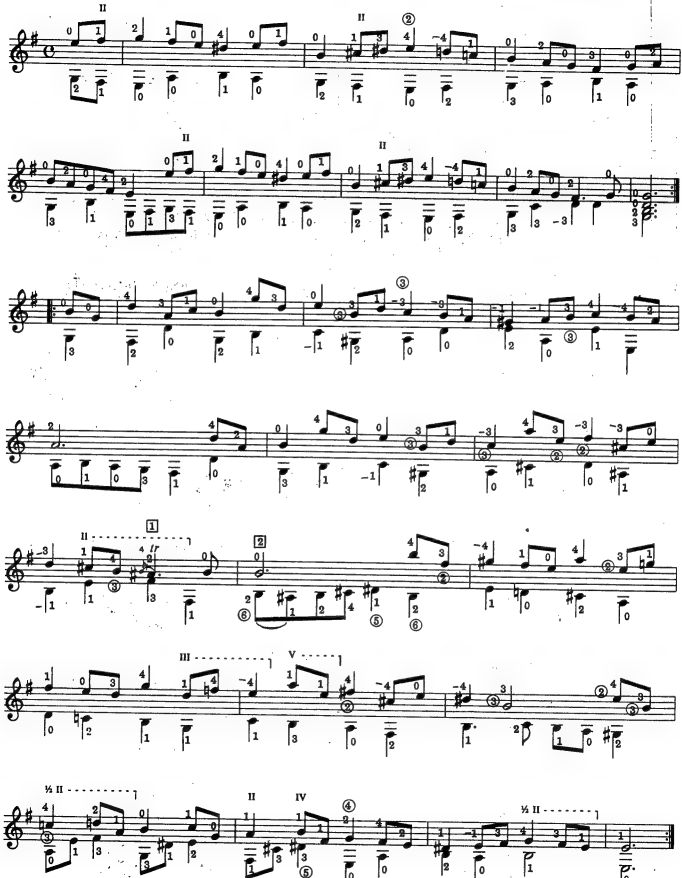
p


poco rit.

Bourrée

Johann Sebastian Bach
(1685–1750)

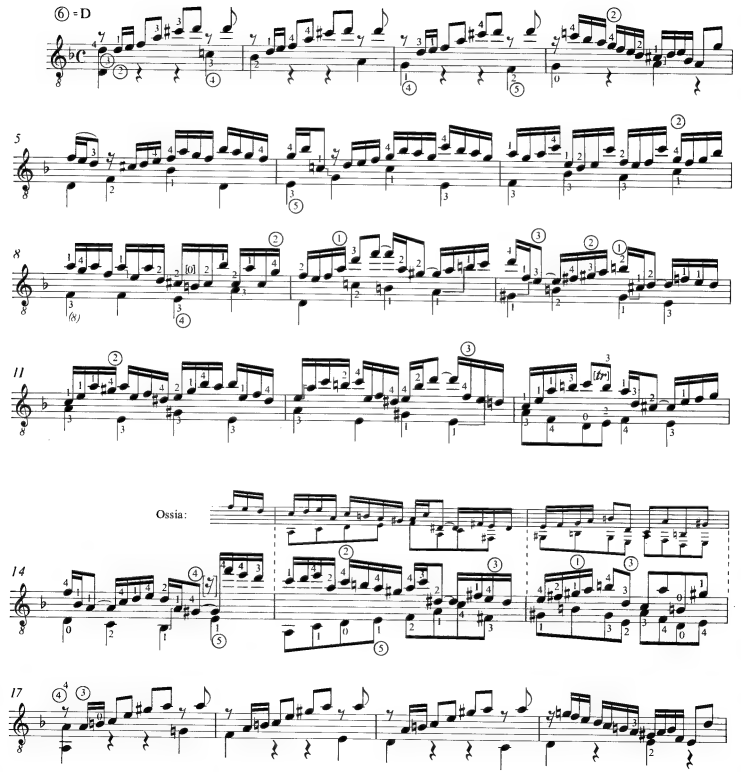


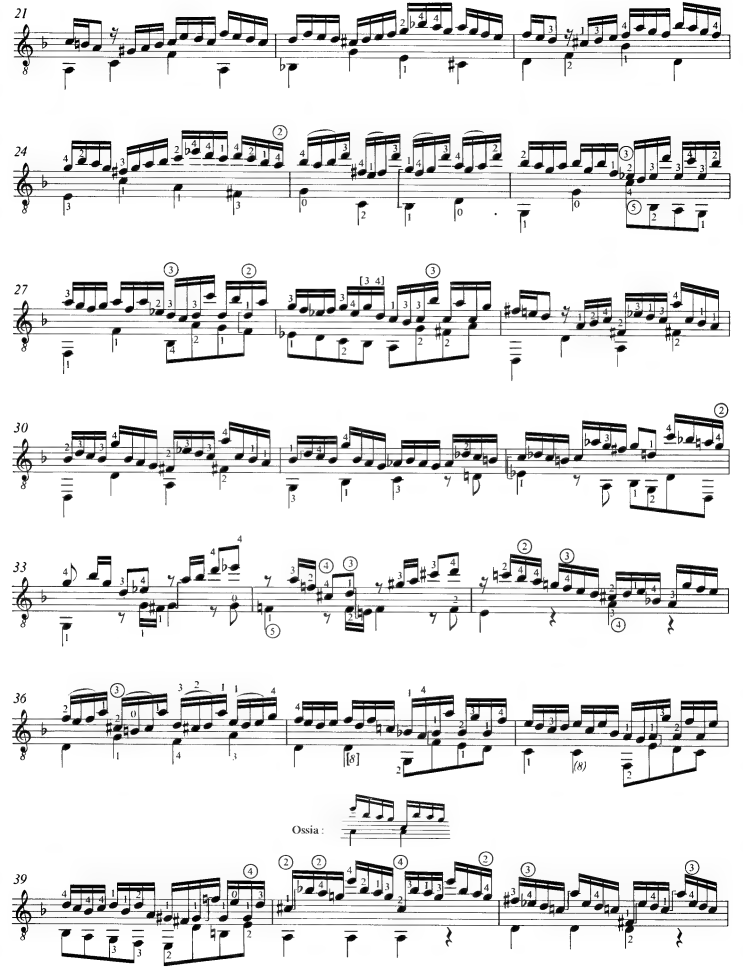
SUITE

(Orig.: c-Moll)

1. PRELUDE

BWV 997

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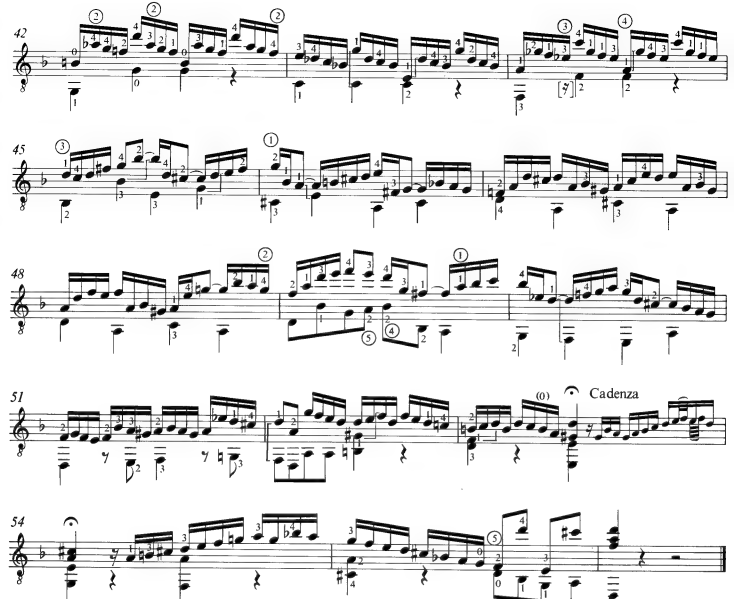
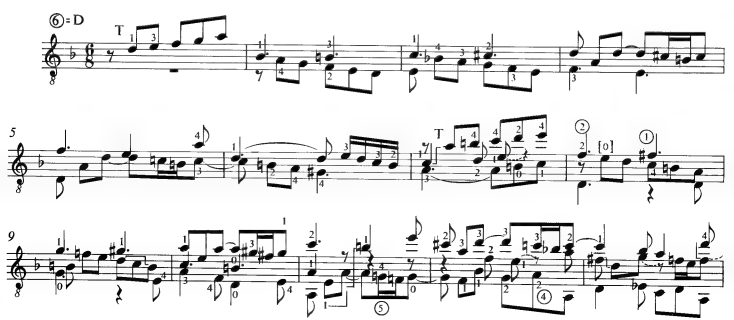
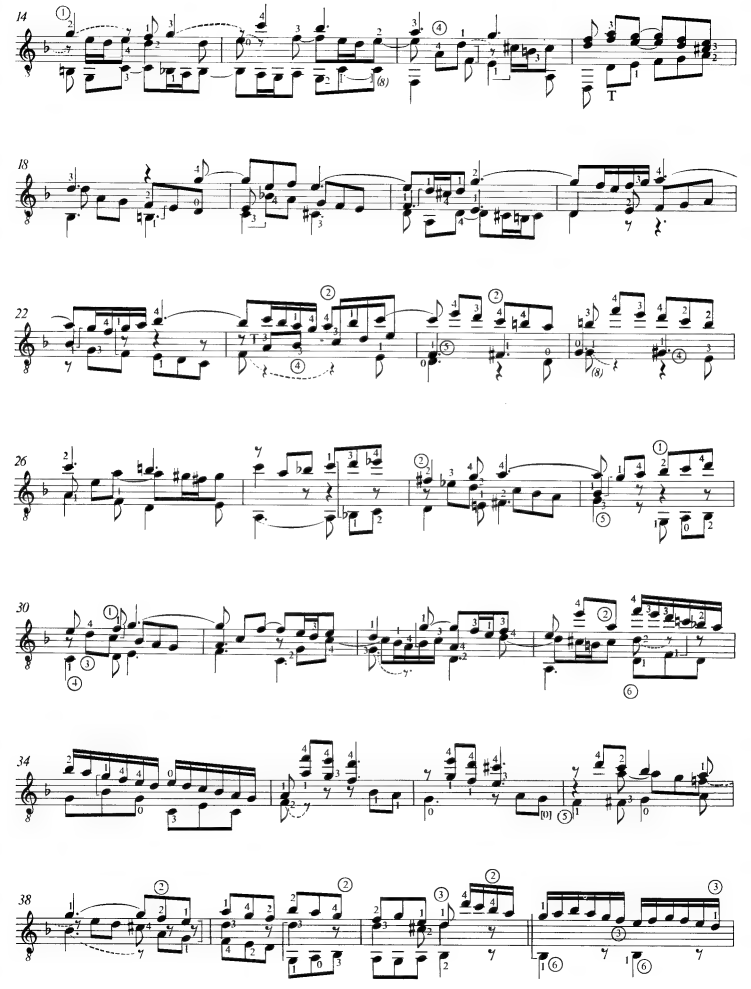
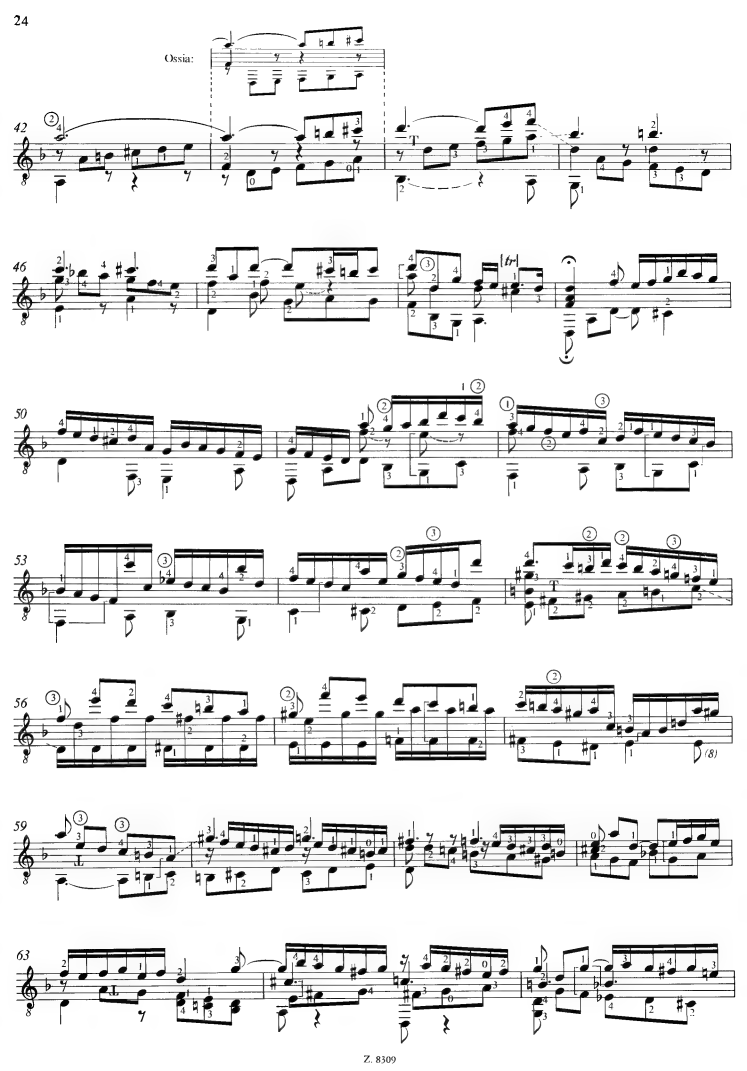
36
Ossia :
39



2. FUGA



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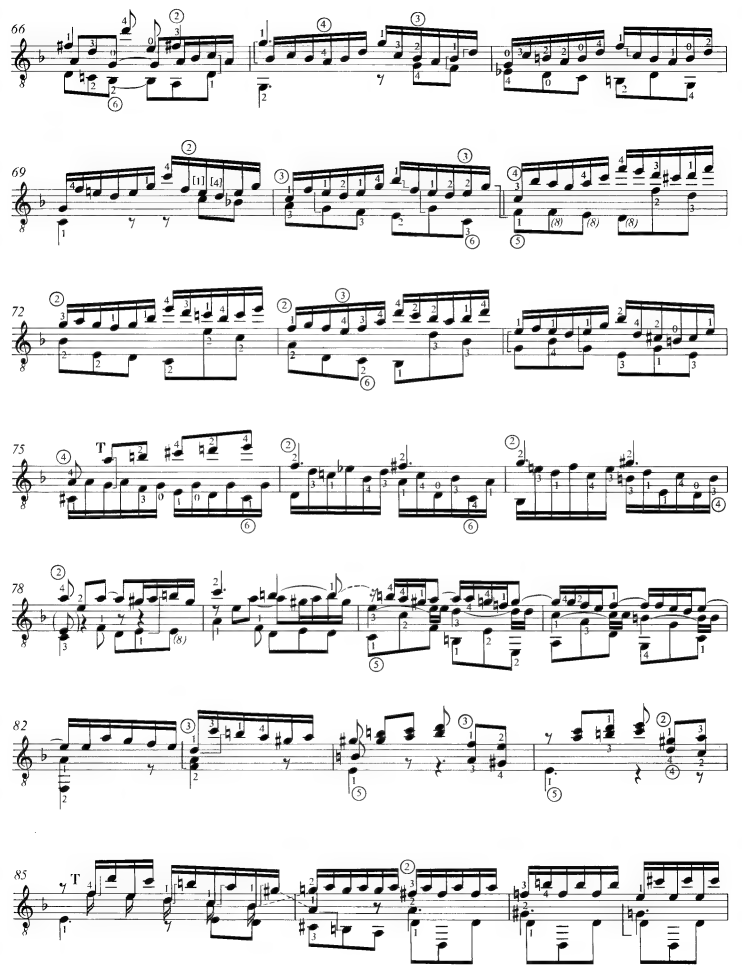

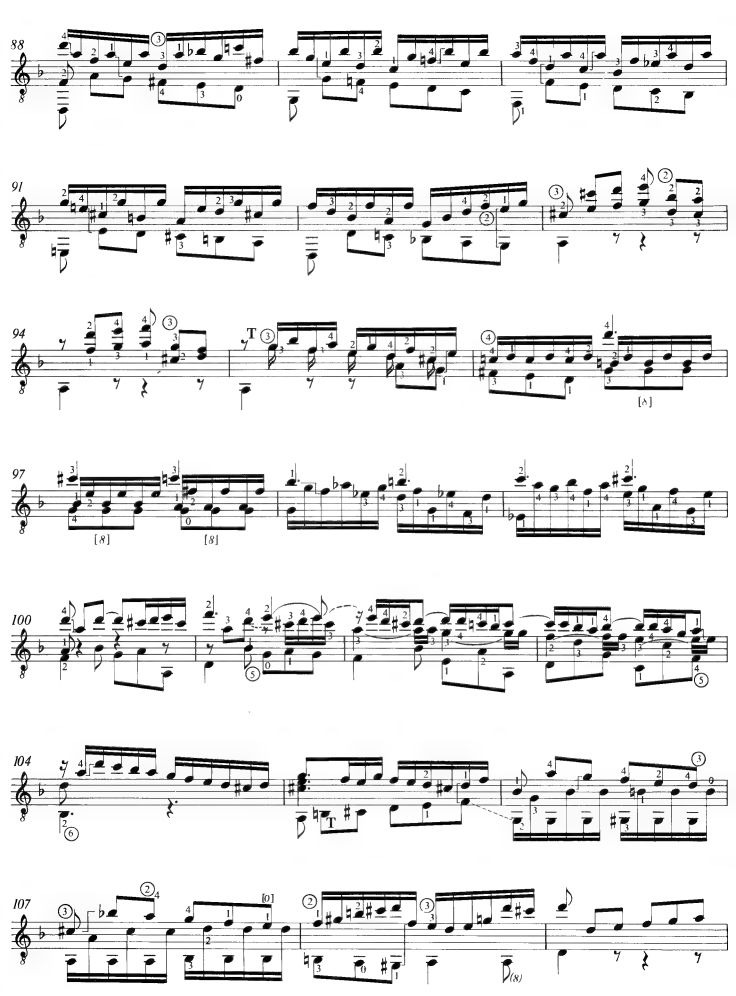
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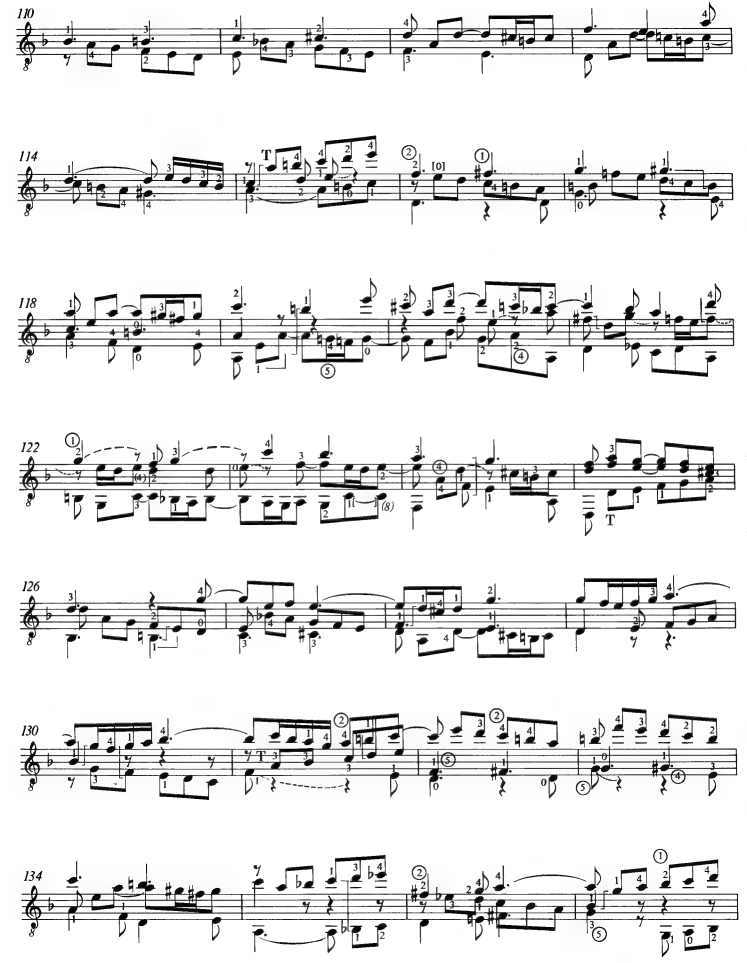
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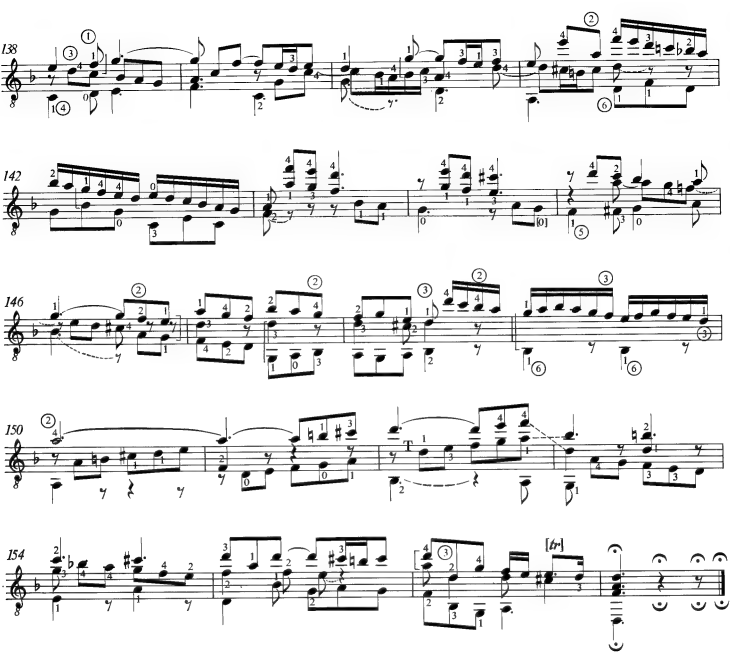
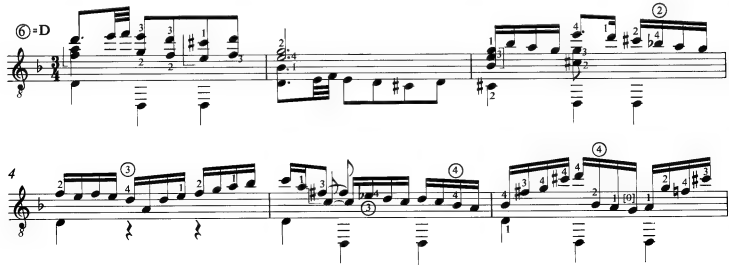
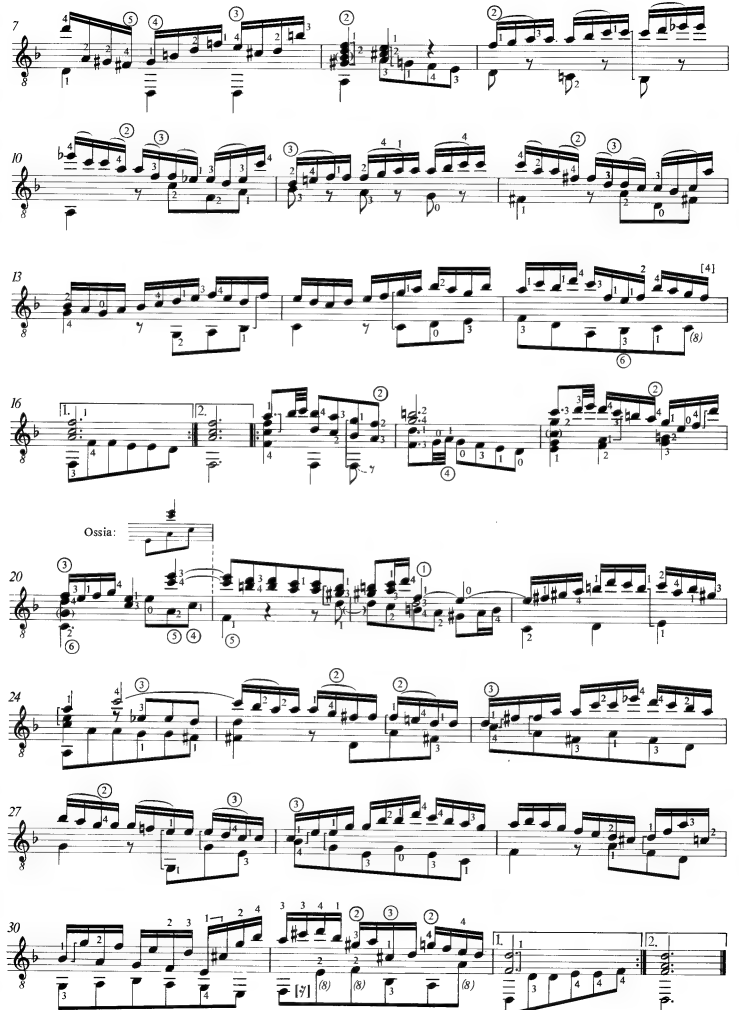


3. SARABANDE

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16
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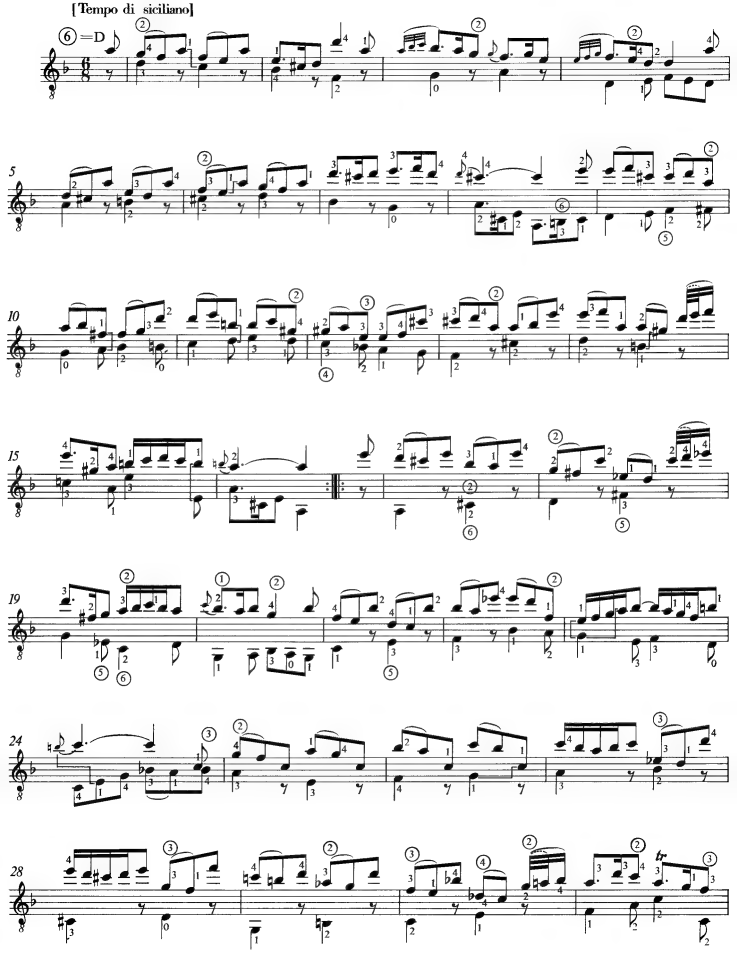
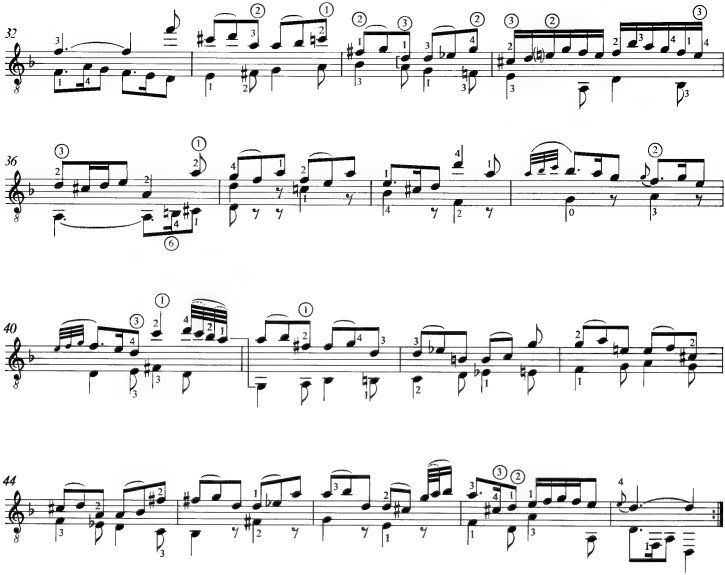
2.
Ossia:
20
24
27
30
1.
2.

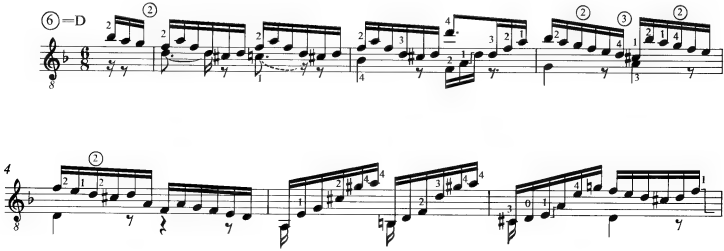
4. GIGUE

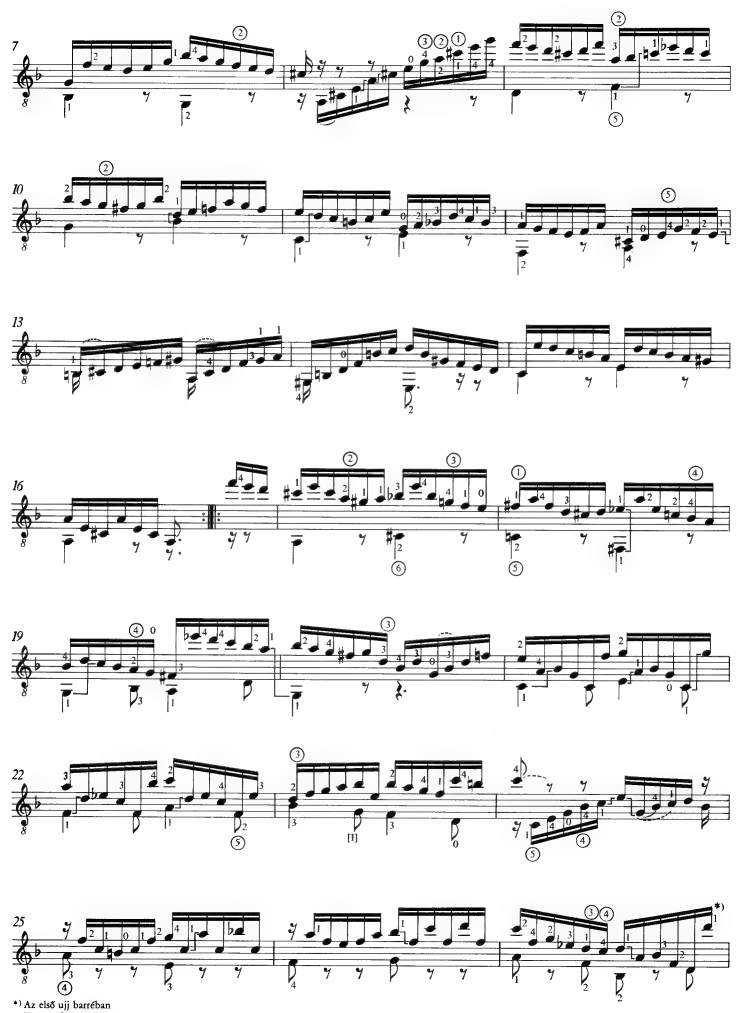




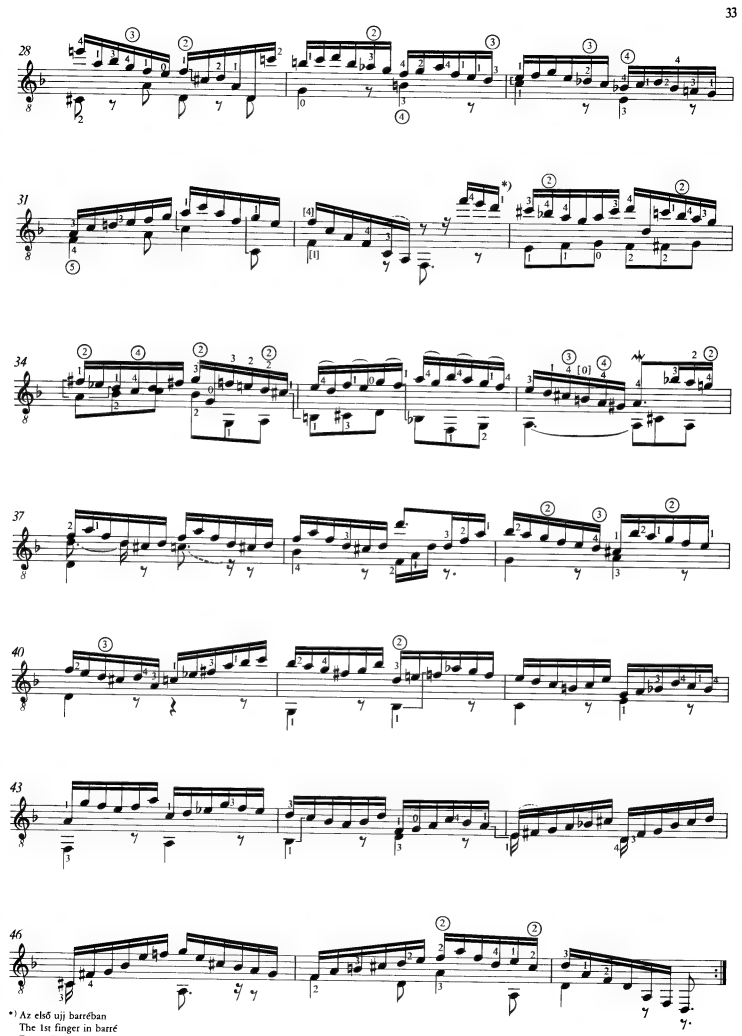
5. DOUBLE

[Tempo di giga]





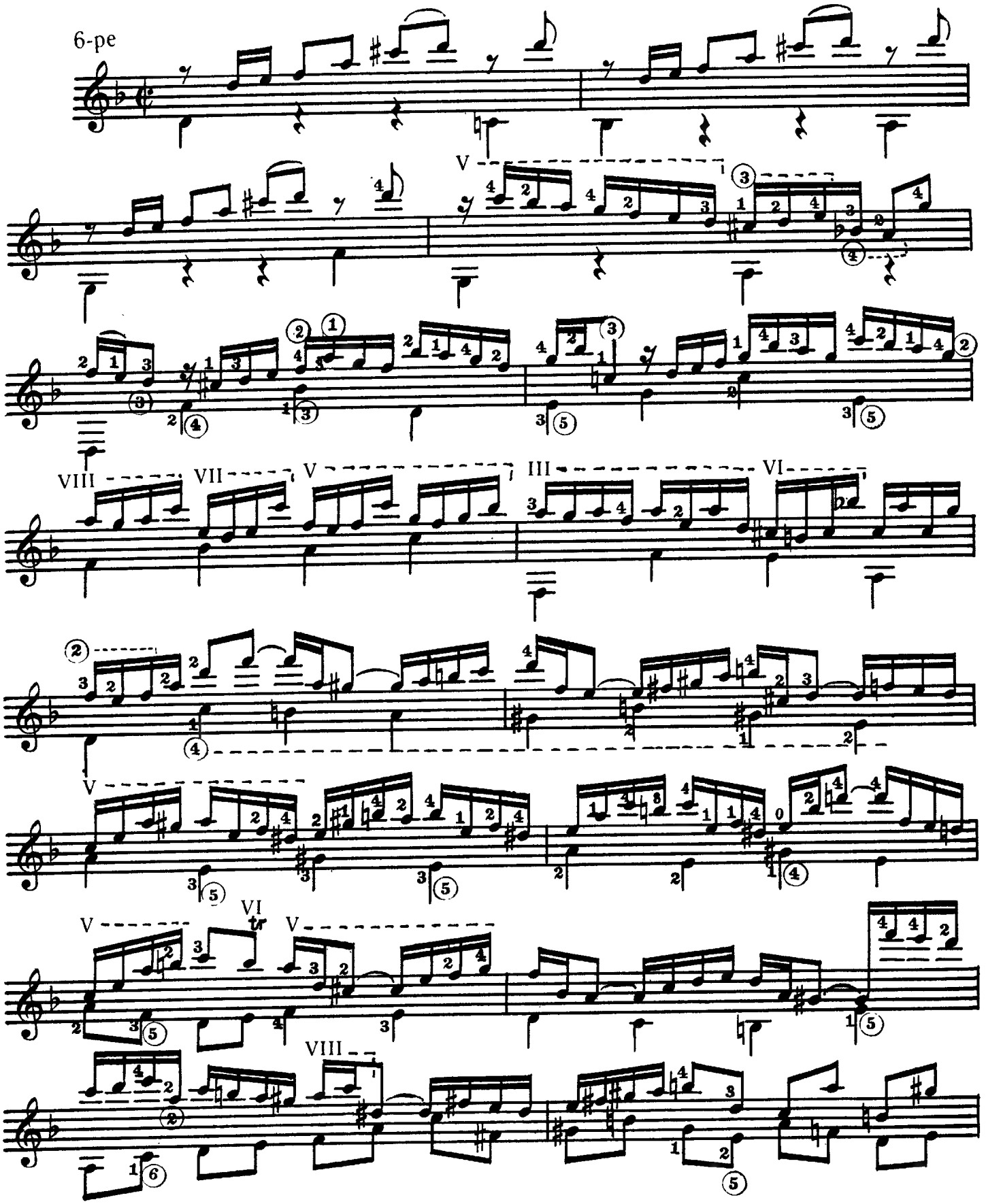
*) Az első ujj barréban
The 1st finger in barré
Der 1. Finger in Barré



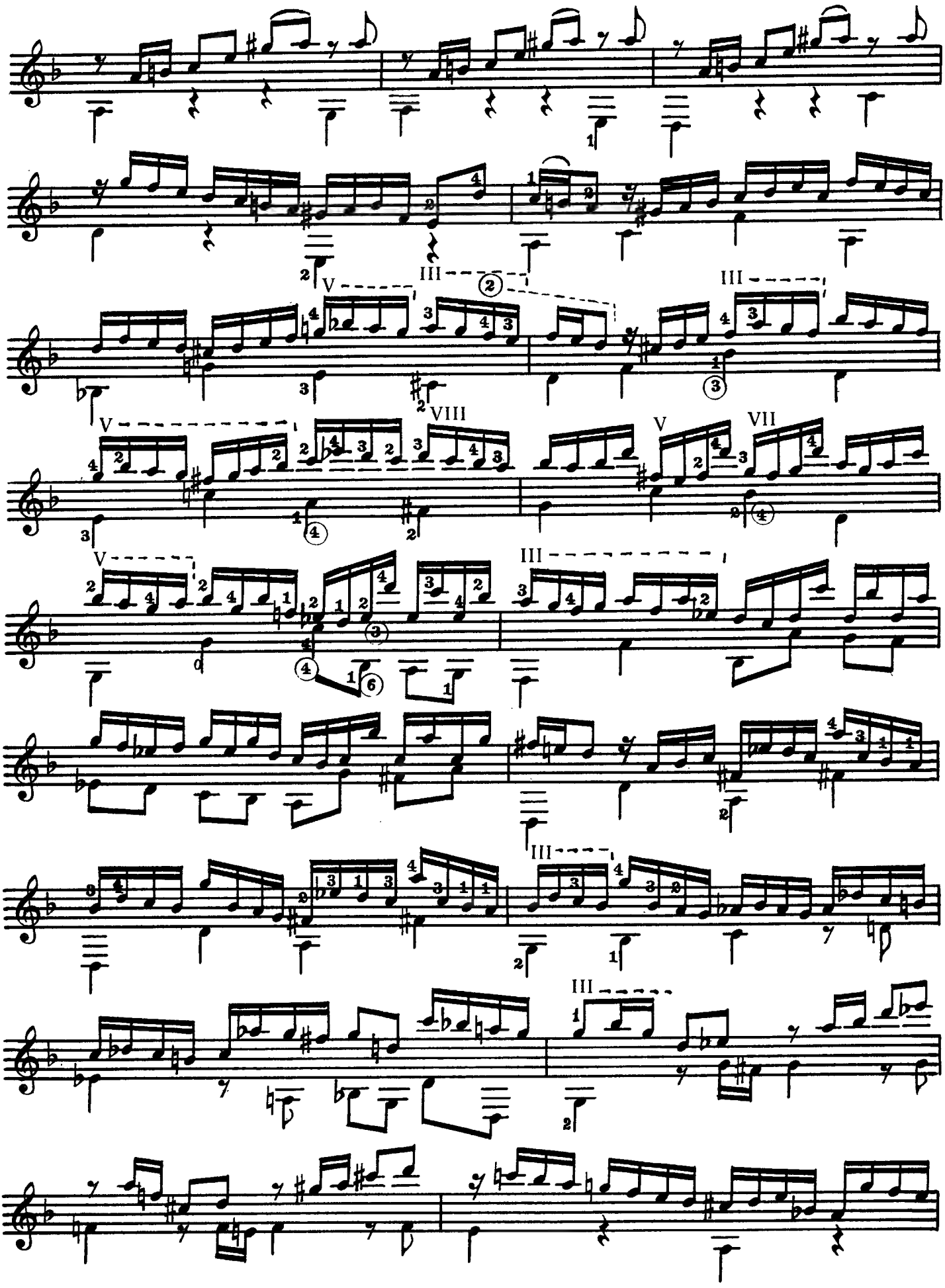
*) Az első új barréban
The 1st finger in barré
Der 1. Finger in Barré

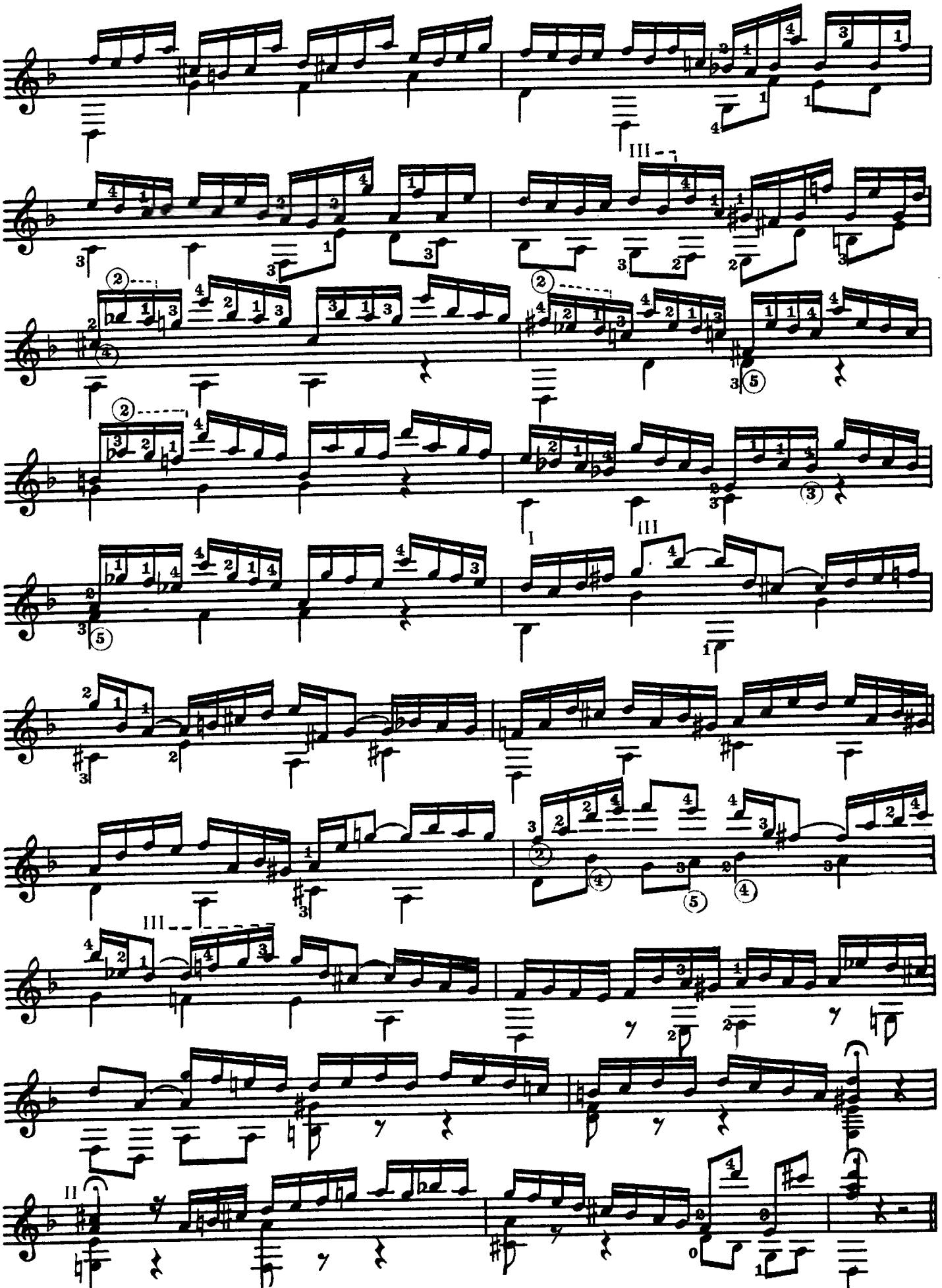
СЮИТА II *

ПРЕЛЮДИЯ

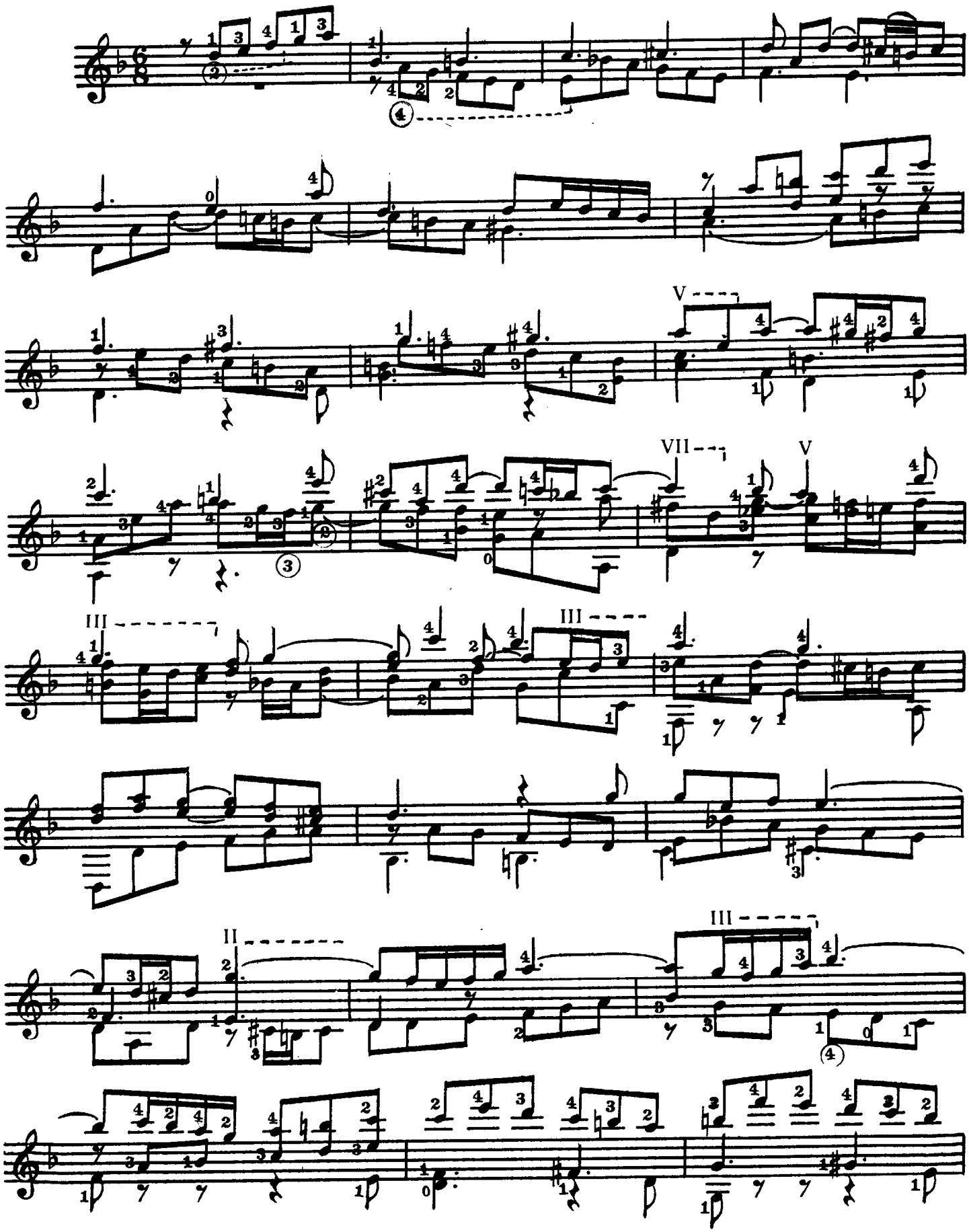


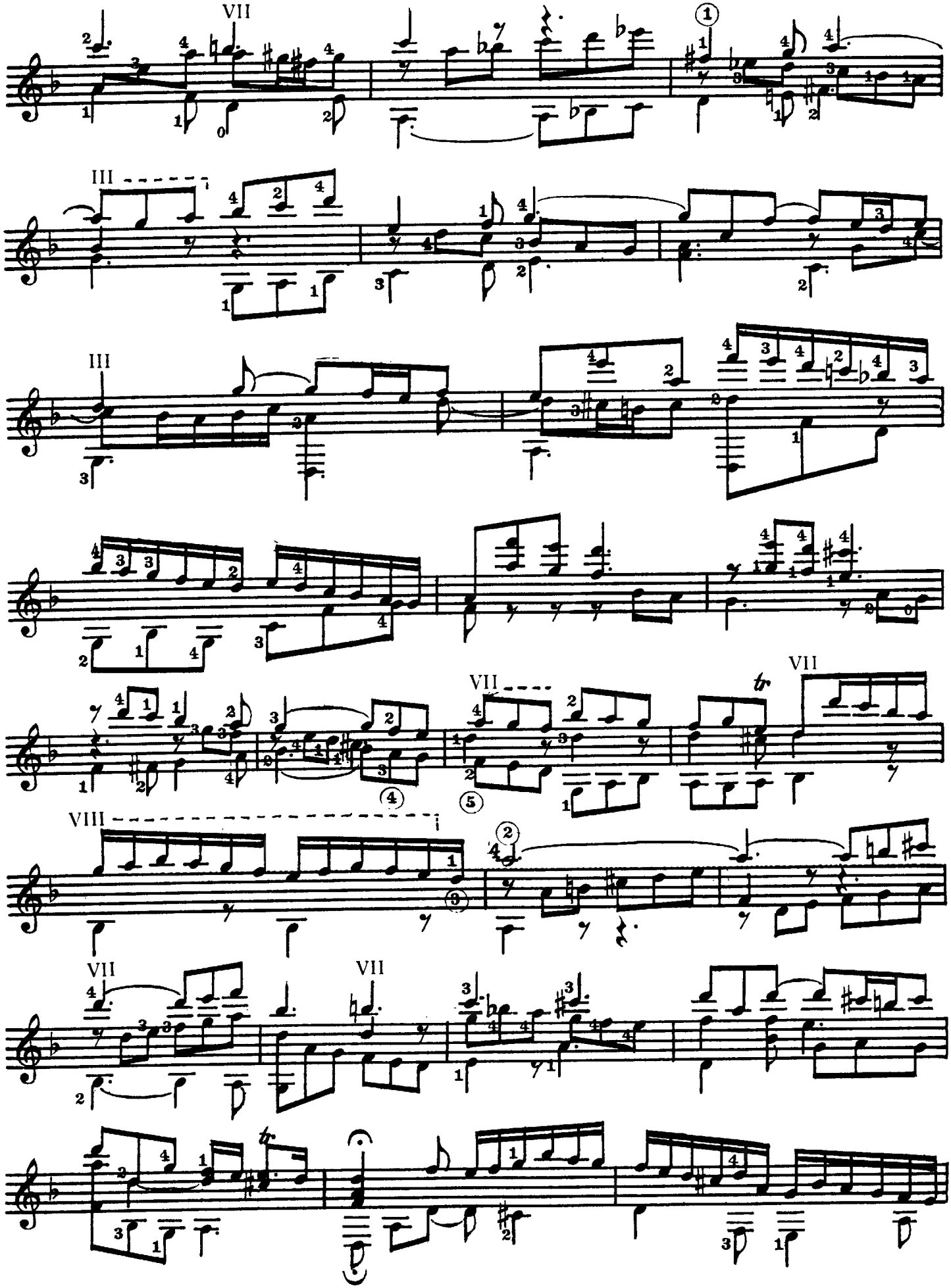
*Тональность оригинала c-moll





ФУГА

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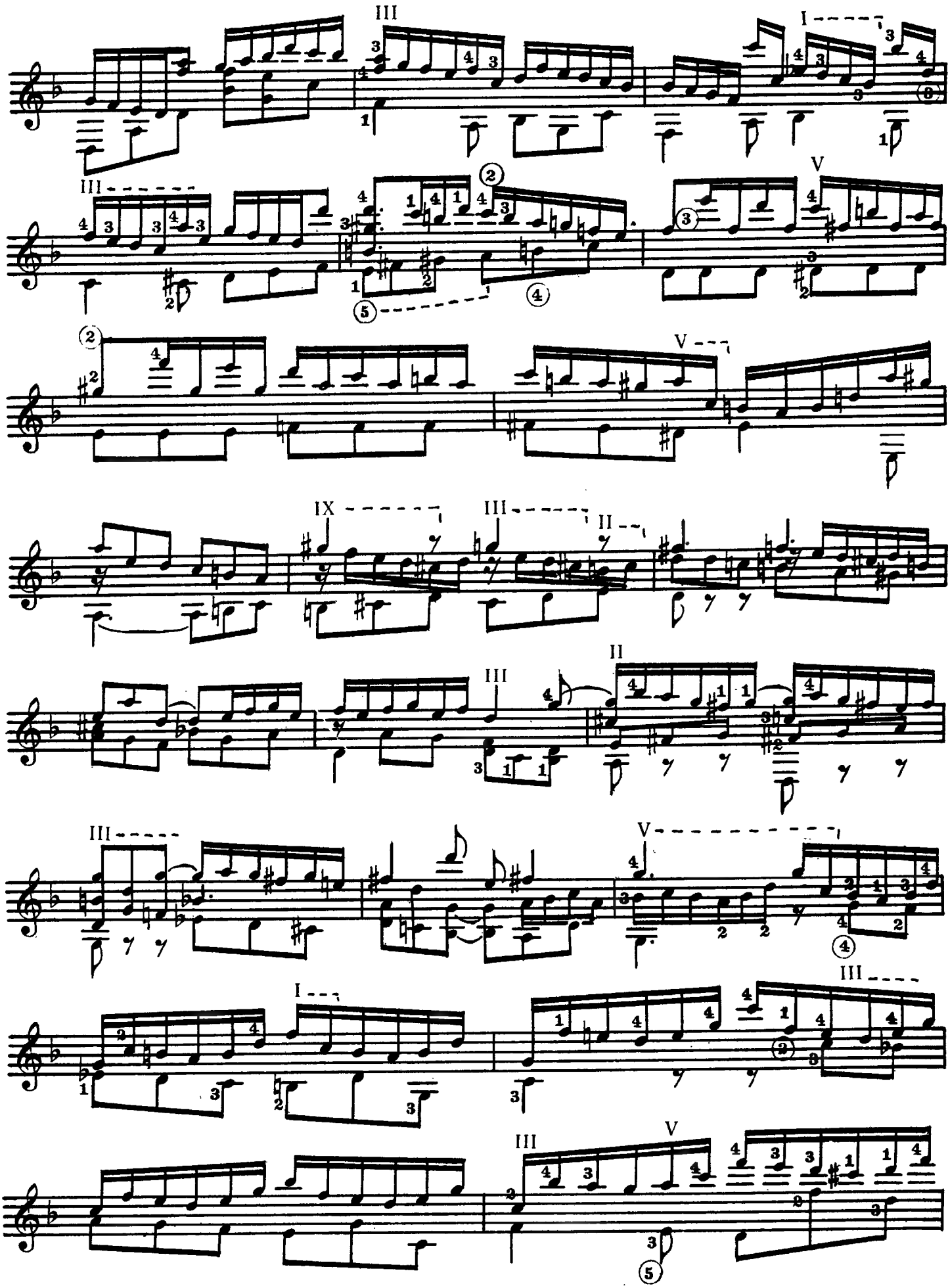
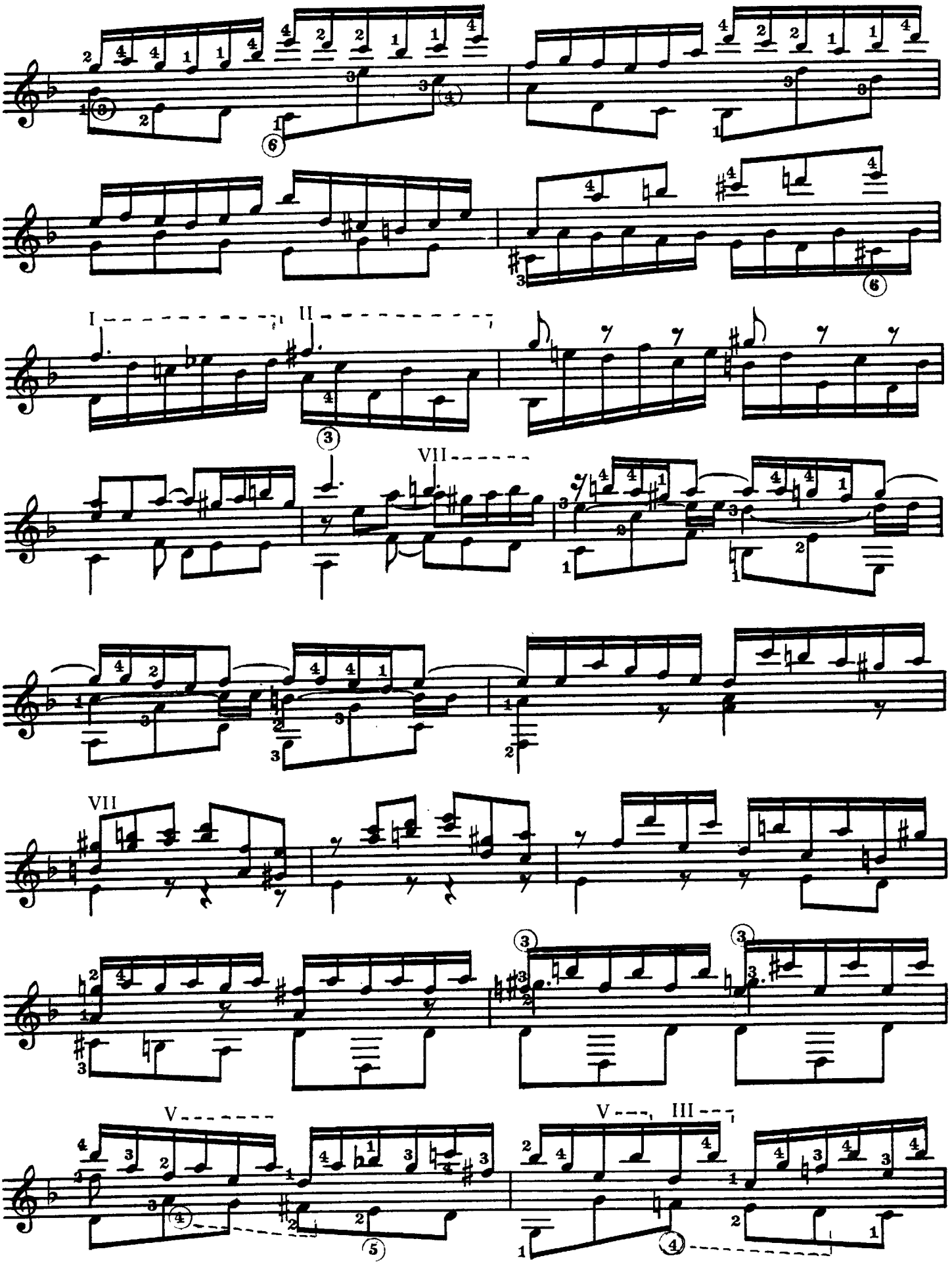
III
III
VII
VII
VIII
VII
VII




I
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VII
VII
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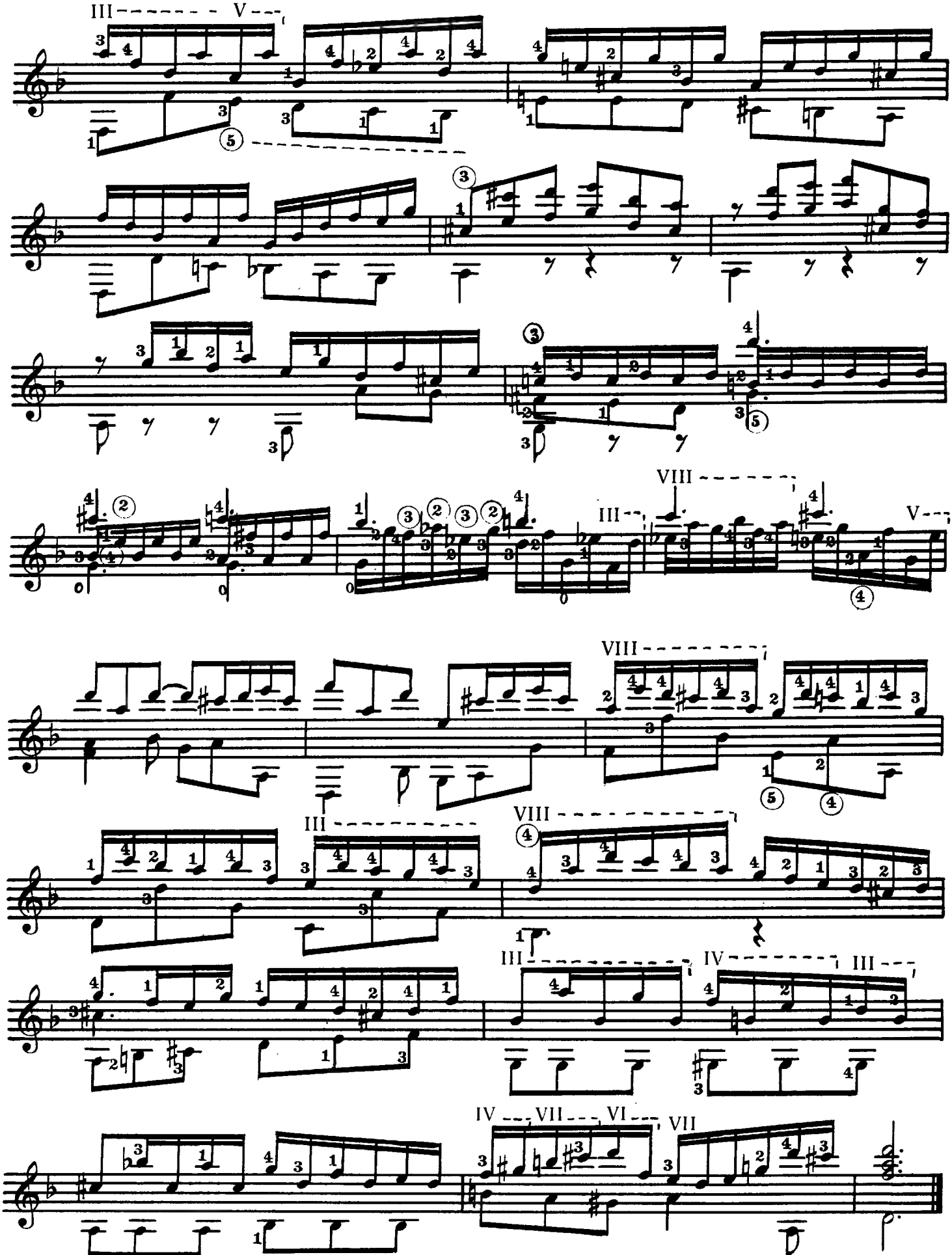
V
III


III V
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III IV III
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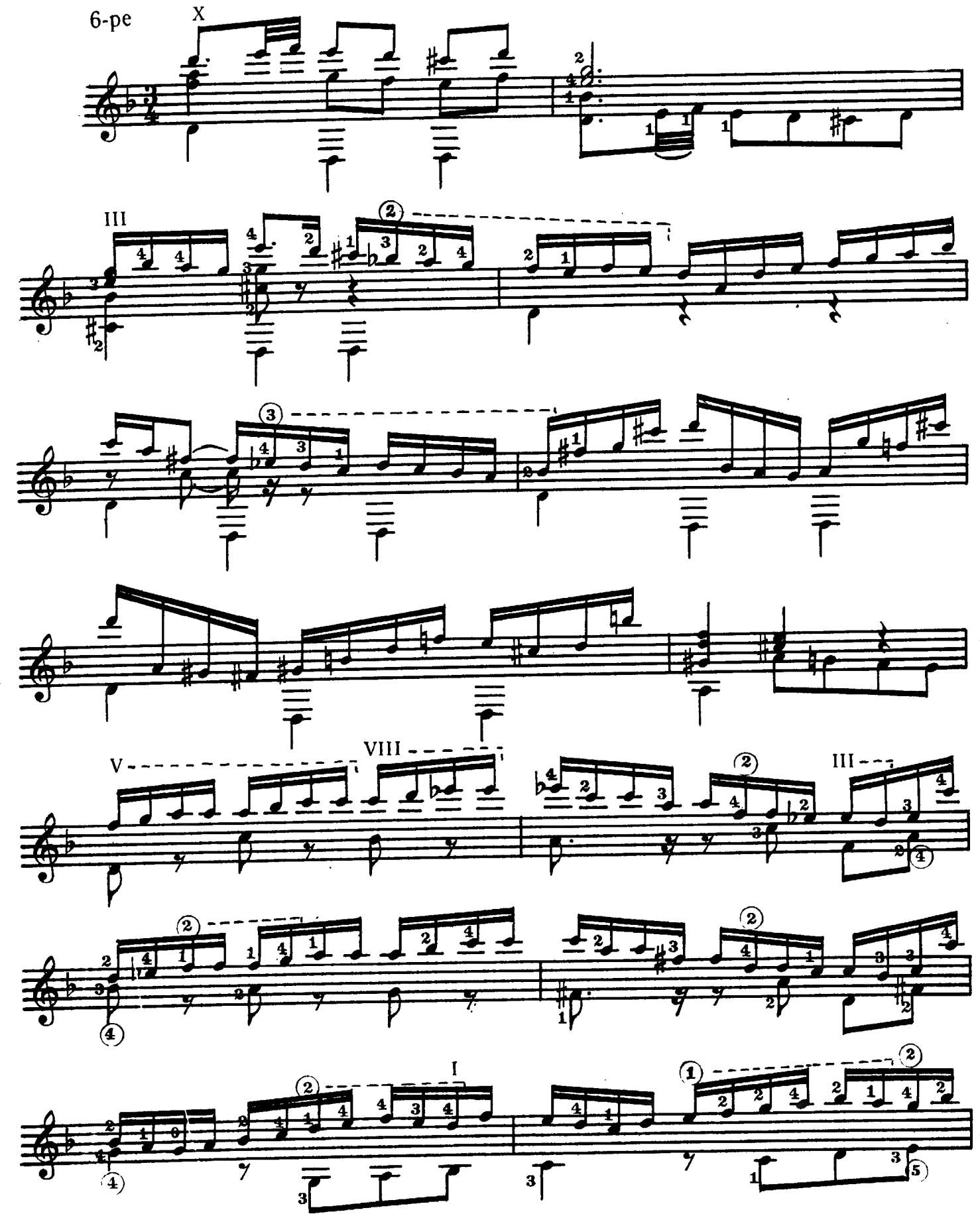
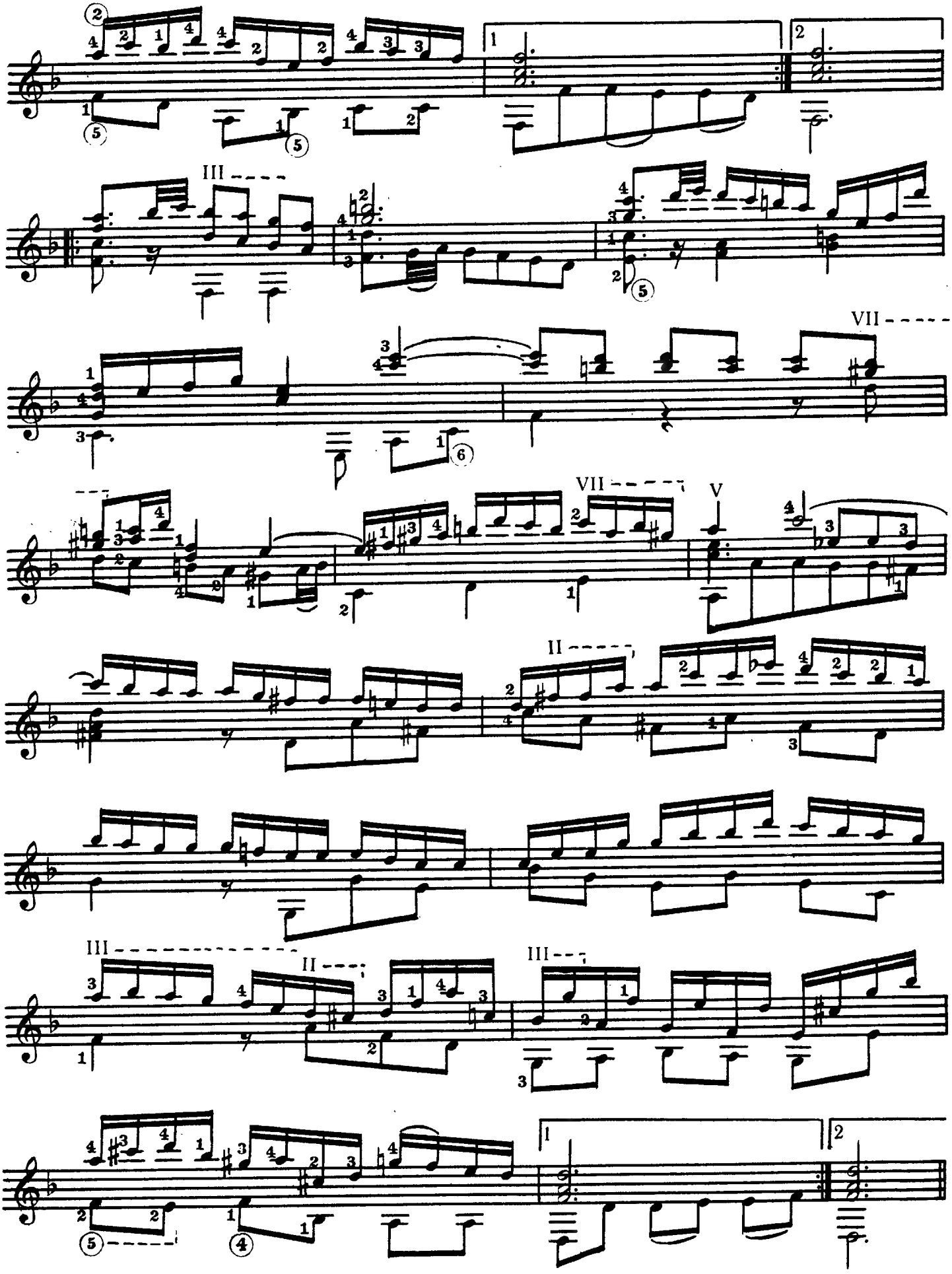
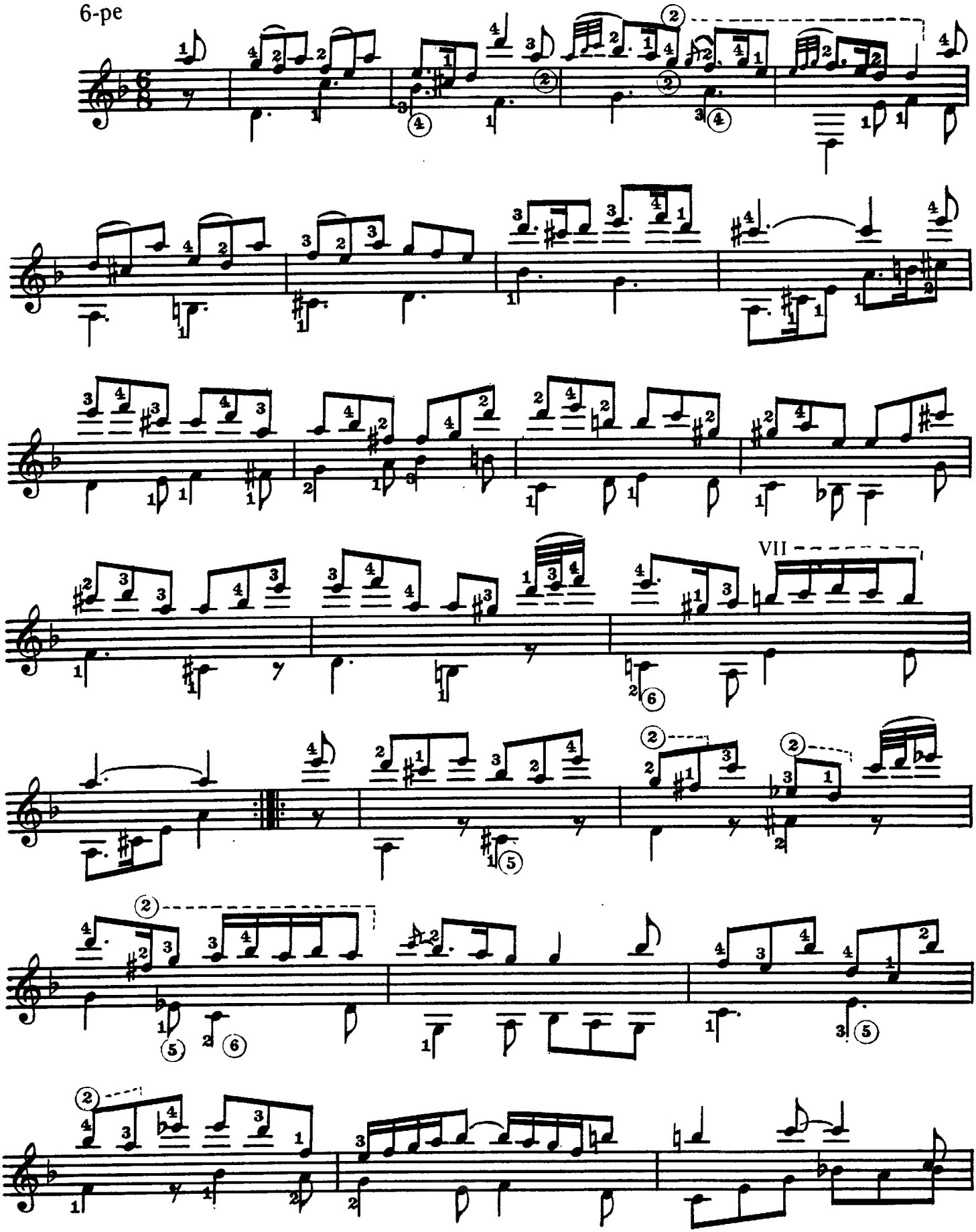
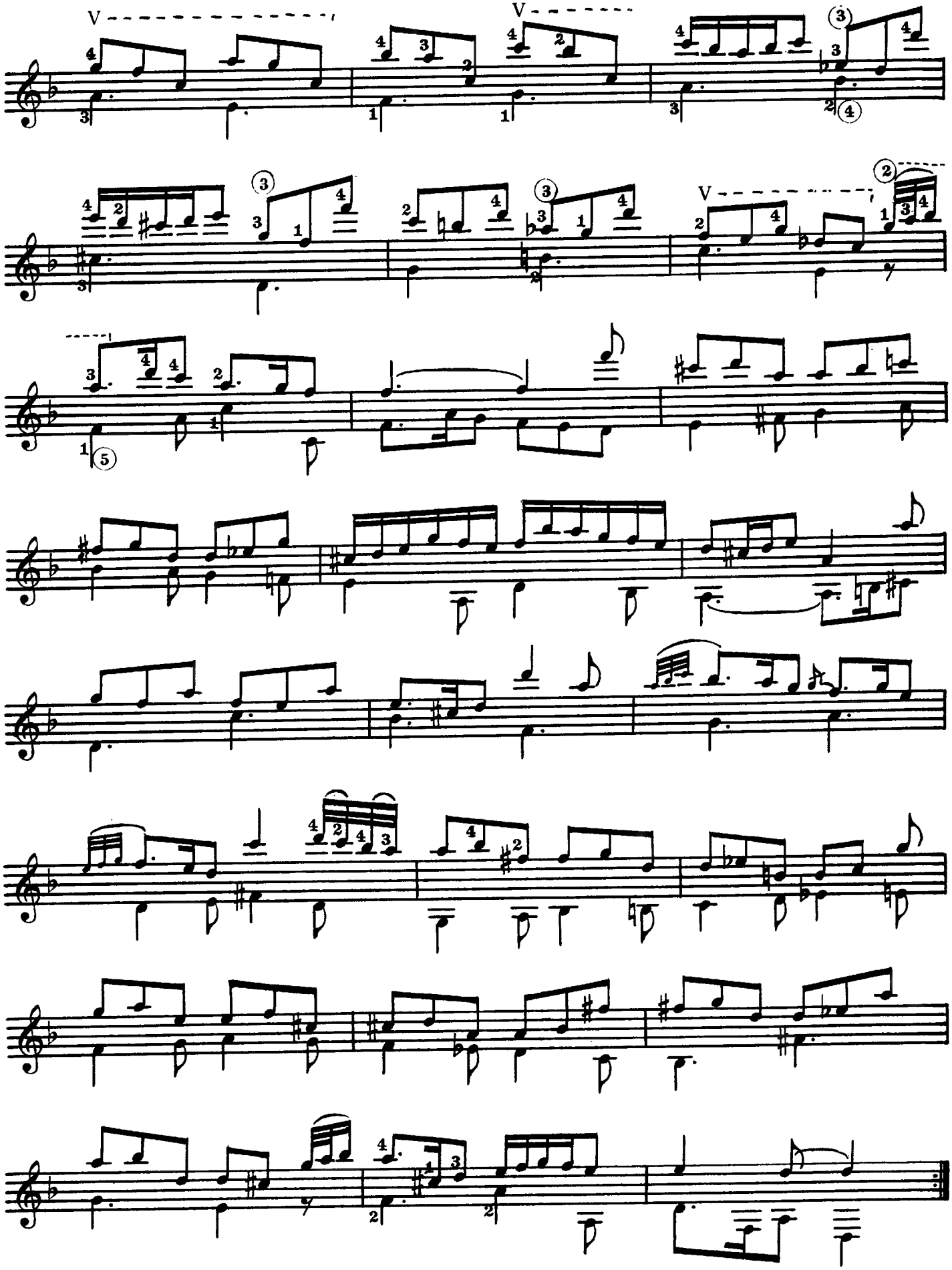
САРАБАНДА



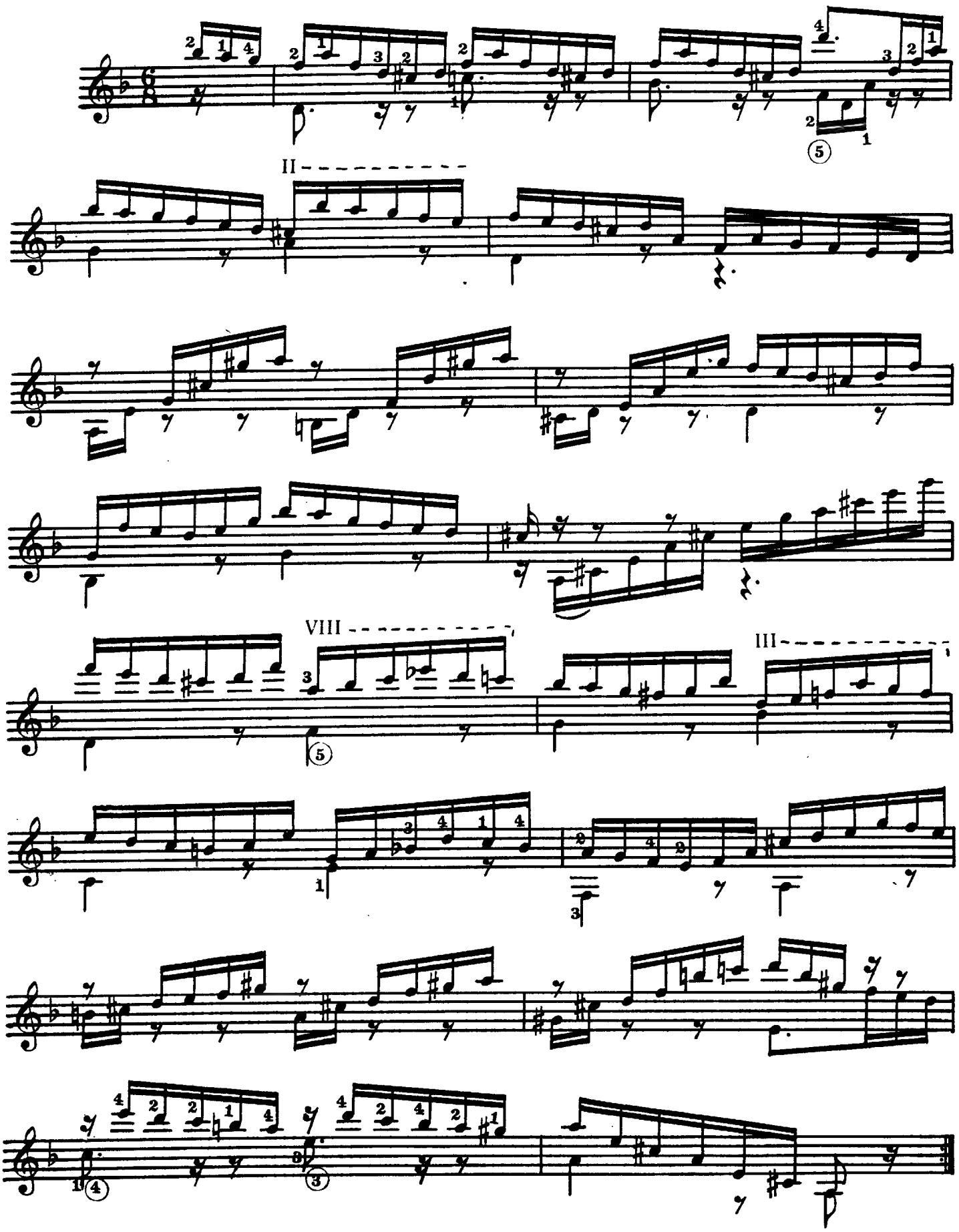


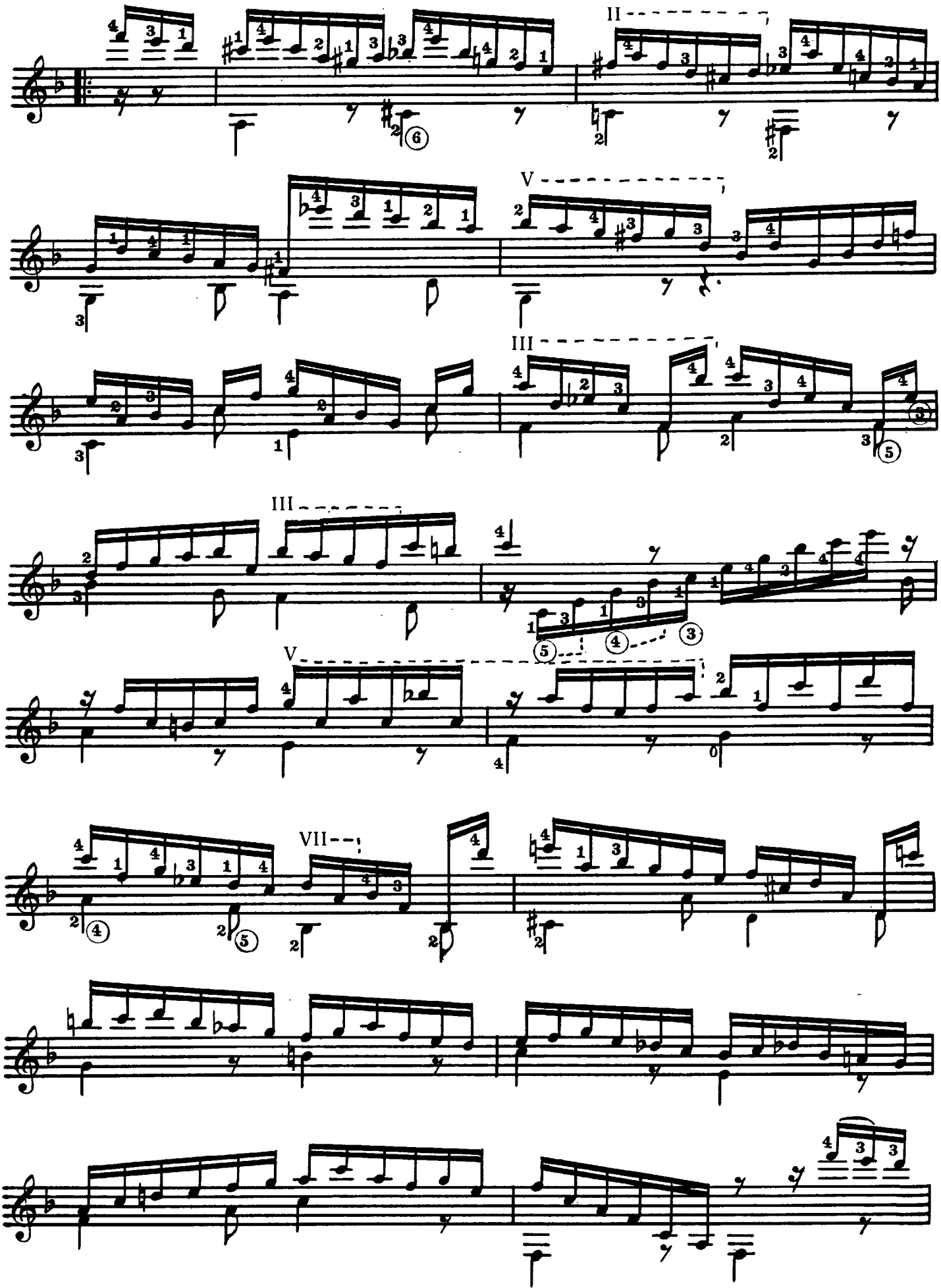
ЖИГА

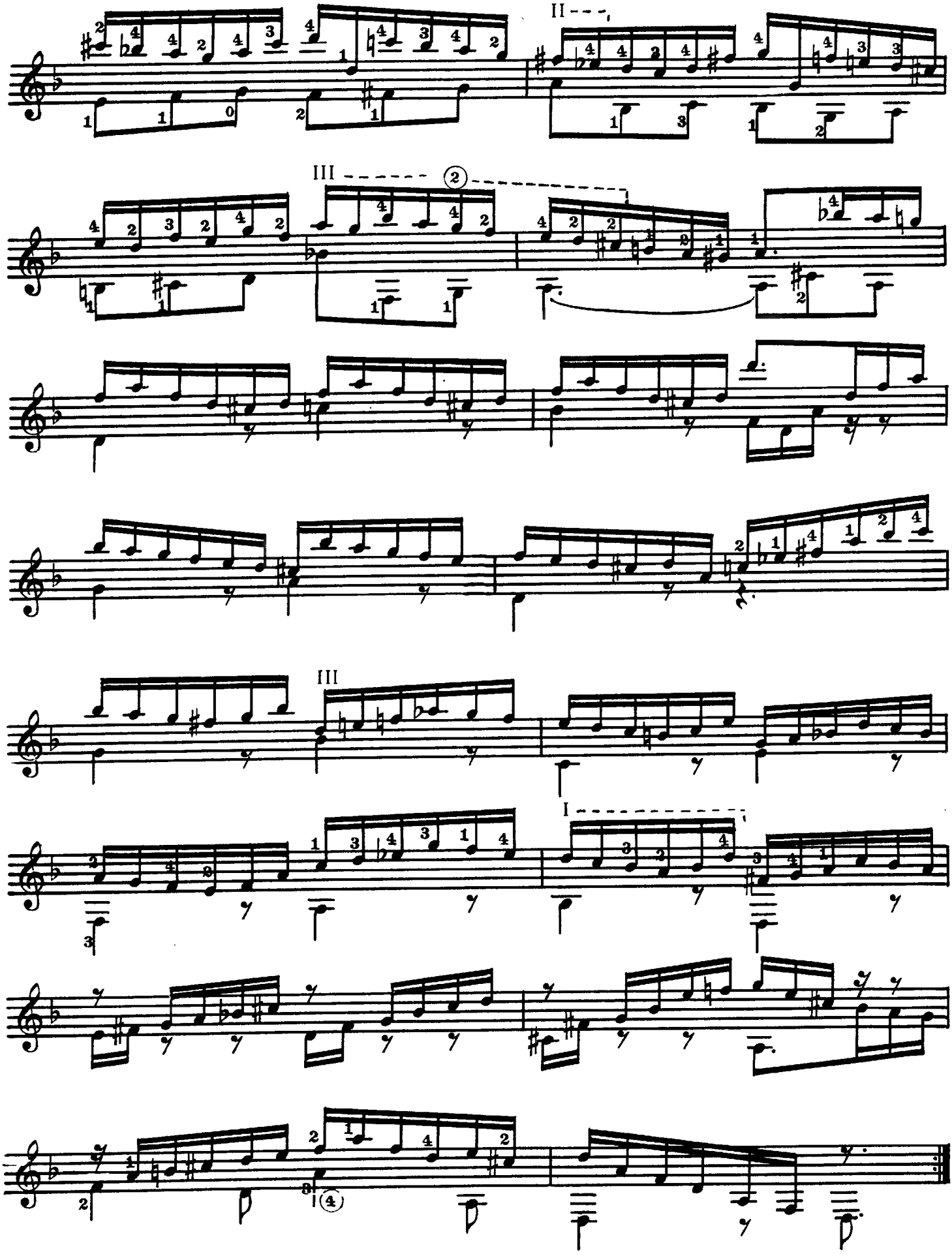




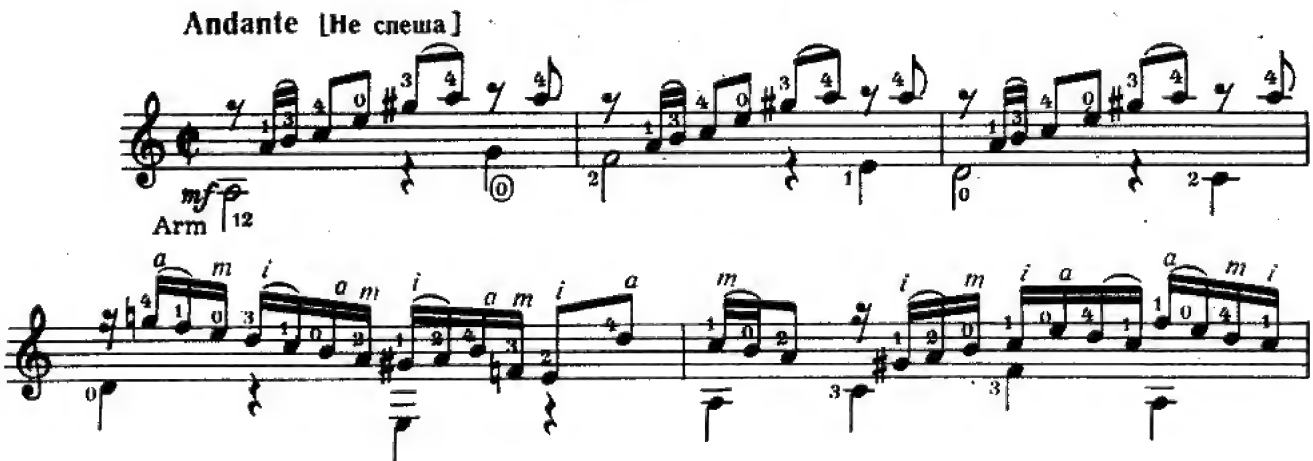
ДУБЛЬ

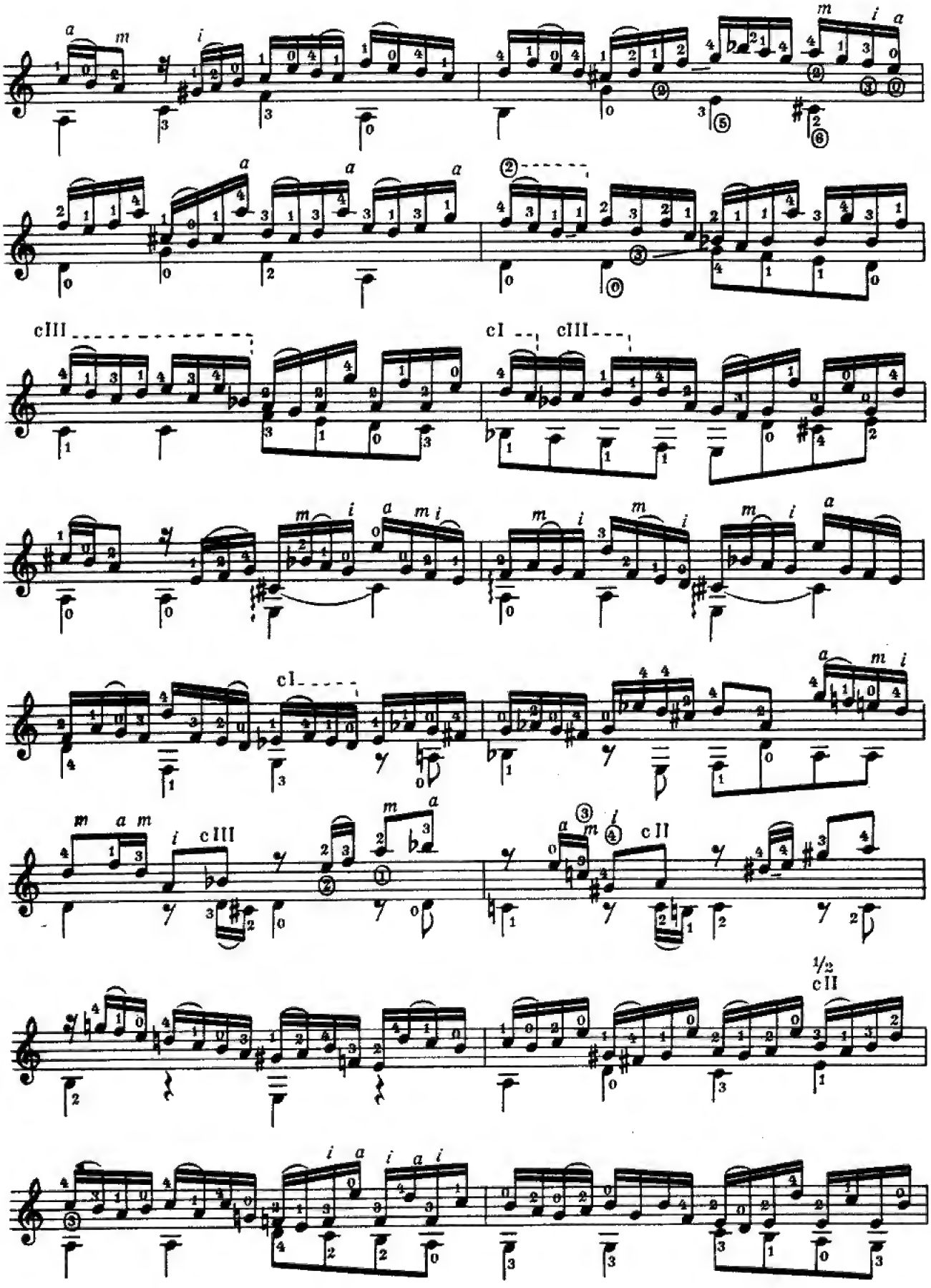


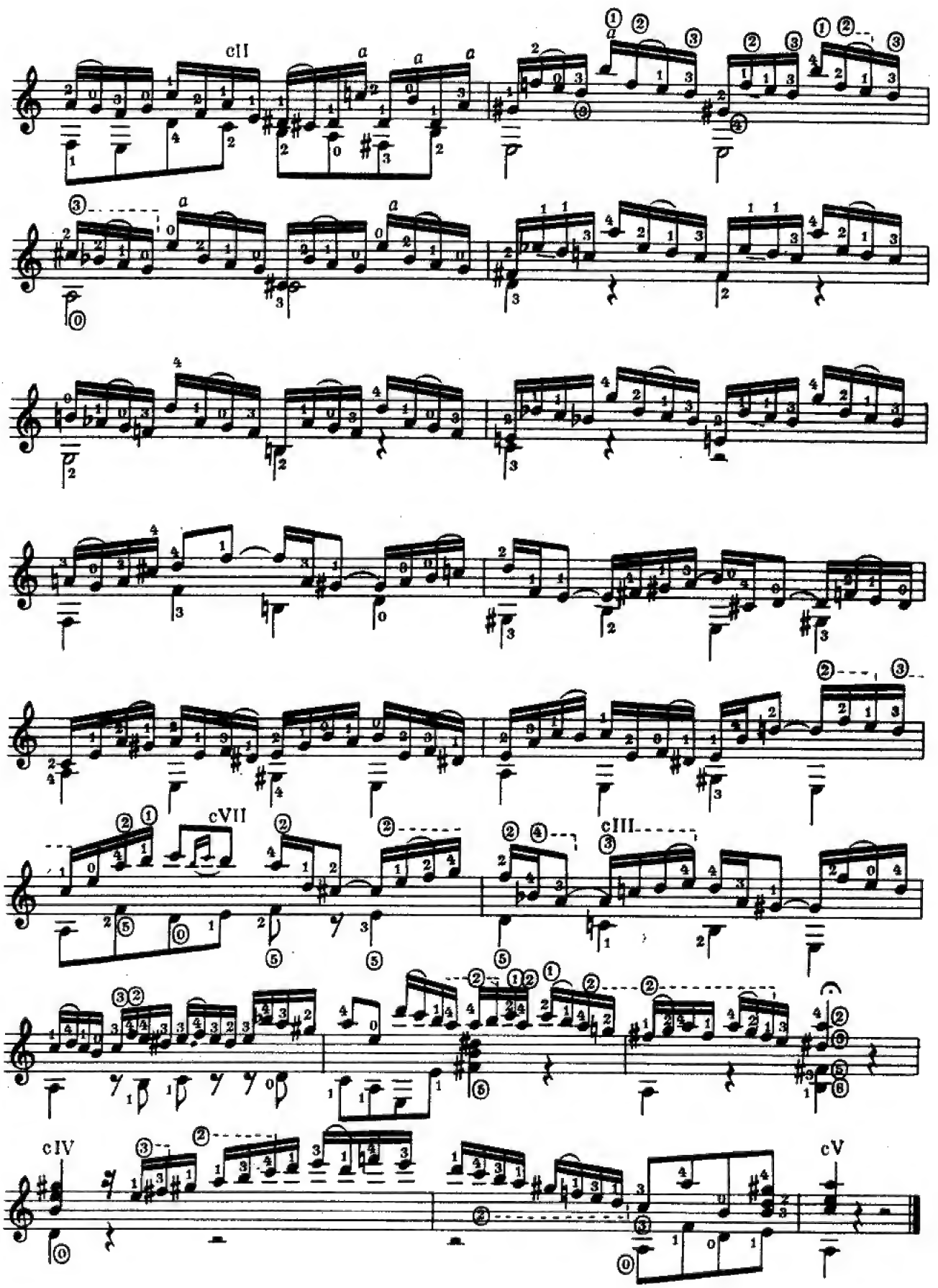

II
V
III
III
V
VII


II
III
III
I

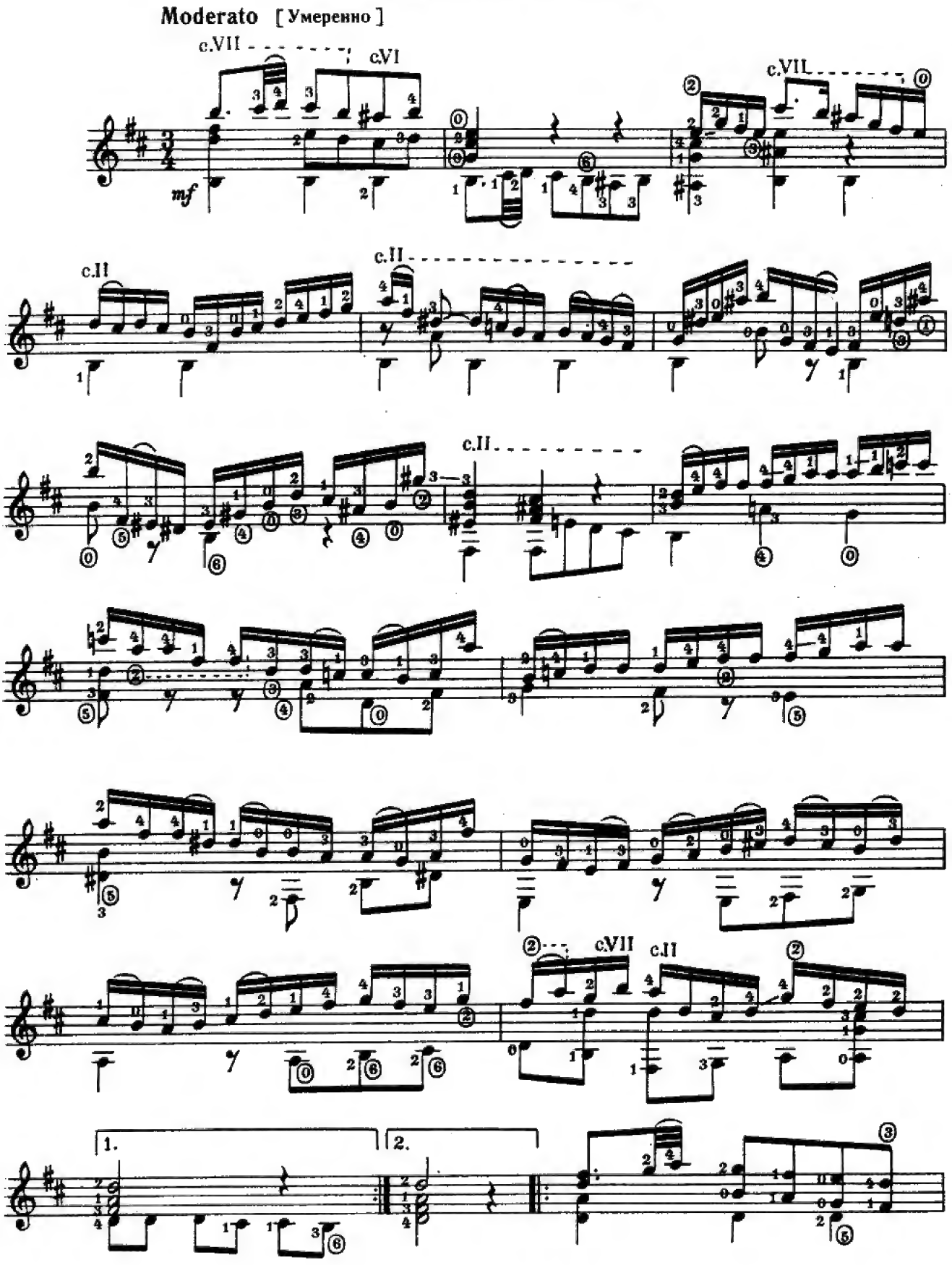
ПРЕЛЮД
из Второй сюиты для лютни



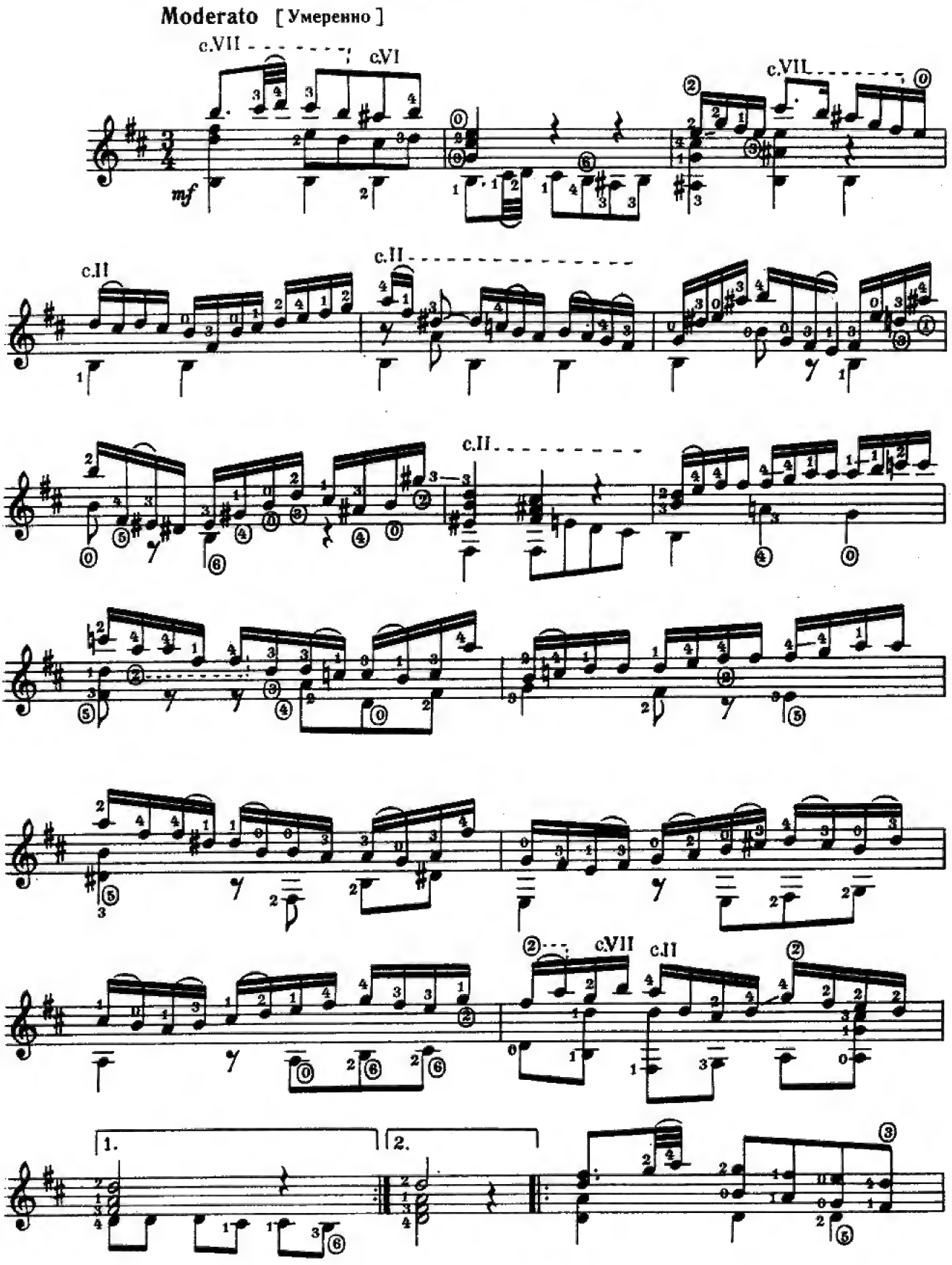

cIII
cI
cIII
cI
cIII
cII
cII
½

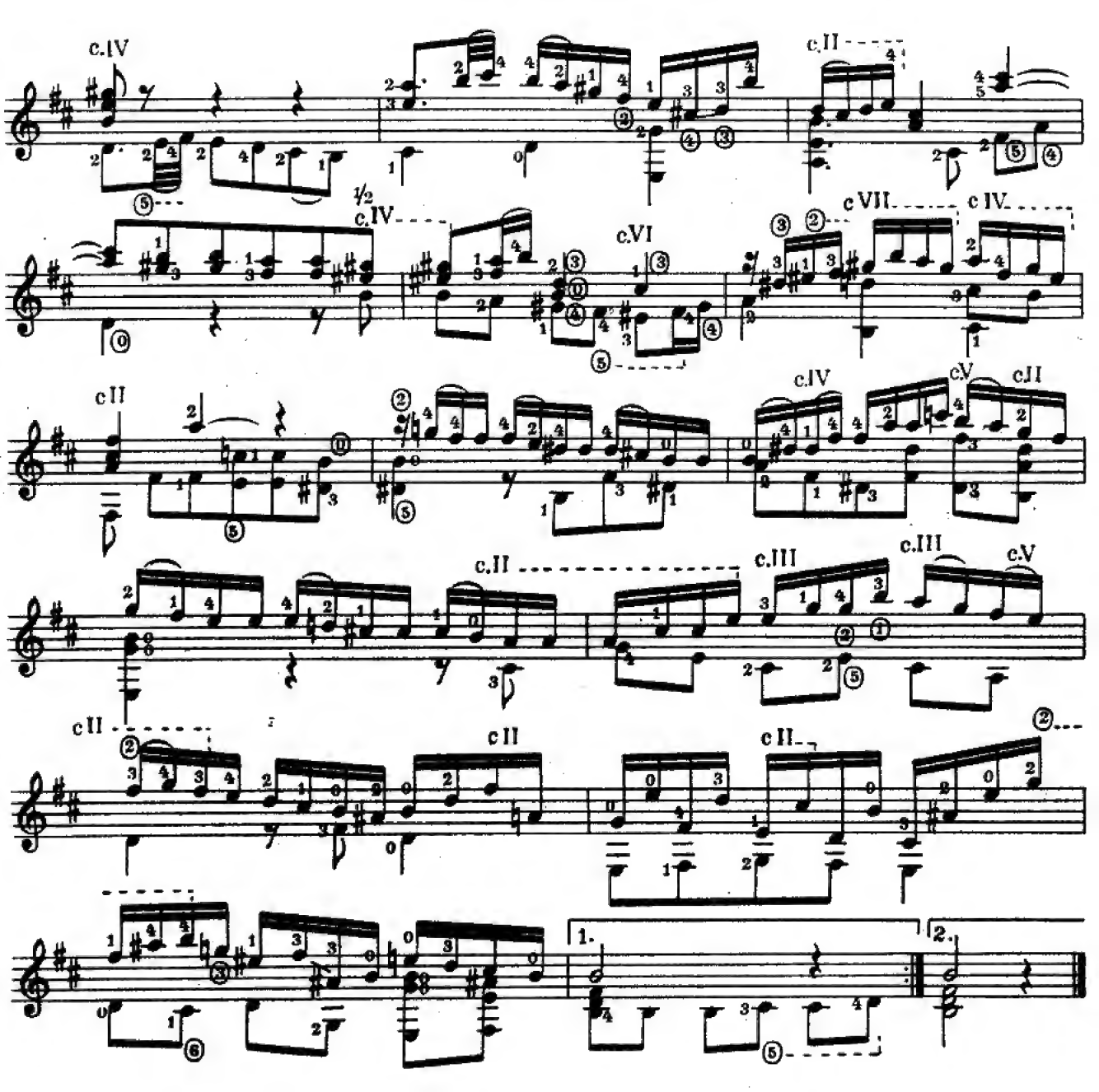

cII
cVII
cIII
cIV
cV

САРАБАНДА
из Второй сюиты для лютни



САРАБАНДА
из Второй сюиты для лютни

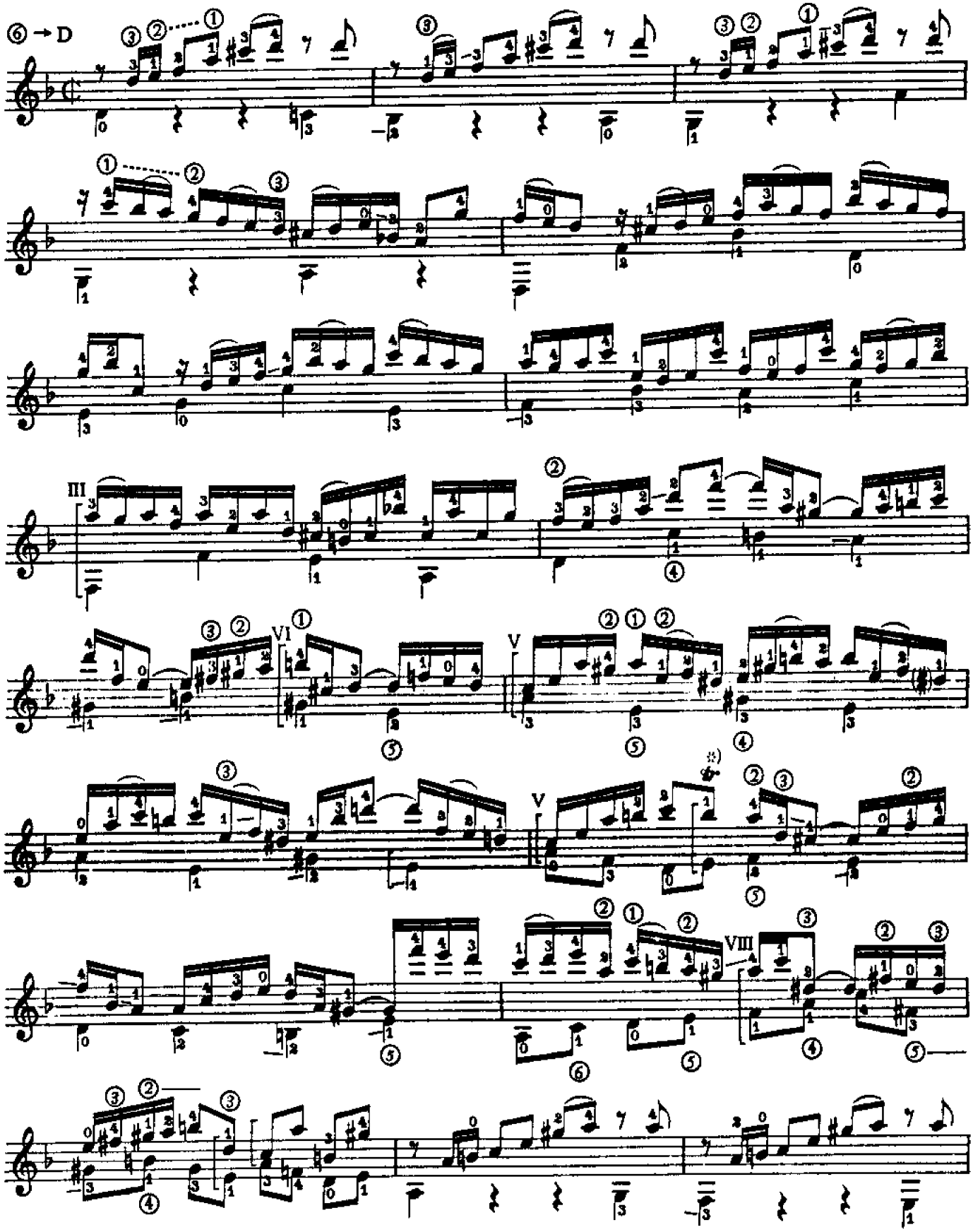



c.IV
c.II
½
c.IV
c.VI
c.VII
c.IV
c.II
c.IV
c.V
c.II
c.II
c.III
c.III
c.V
c.II
c.II
c.II
1.
2.

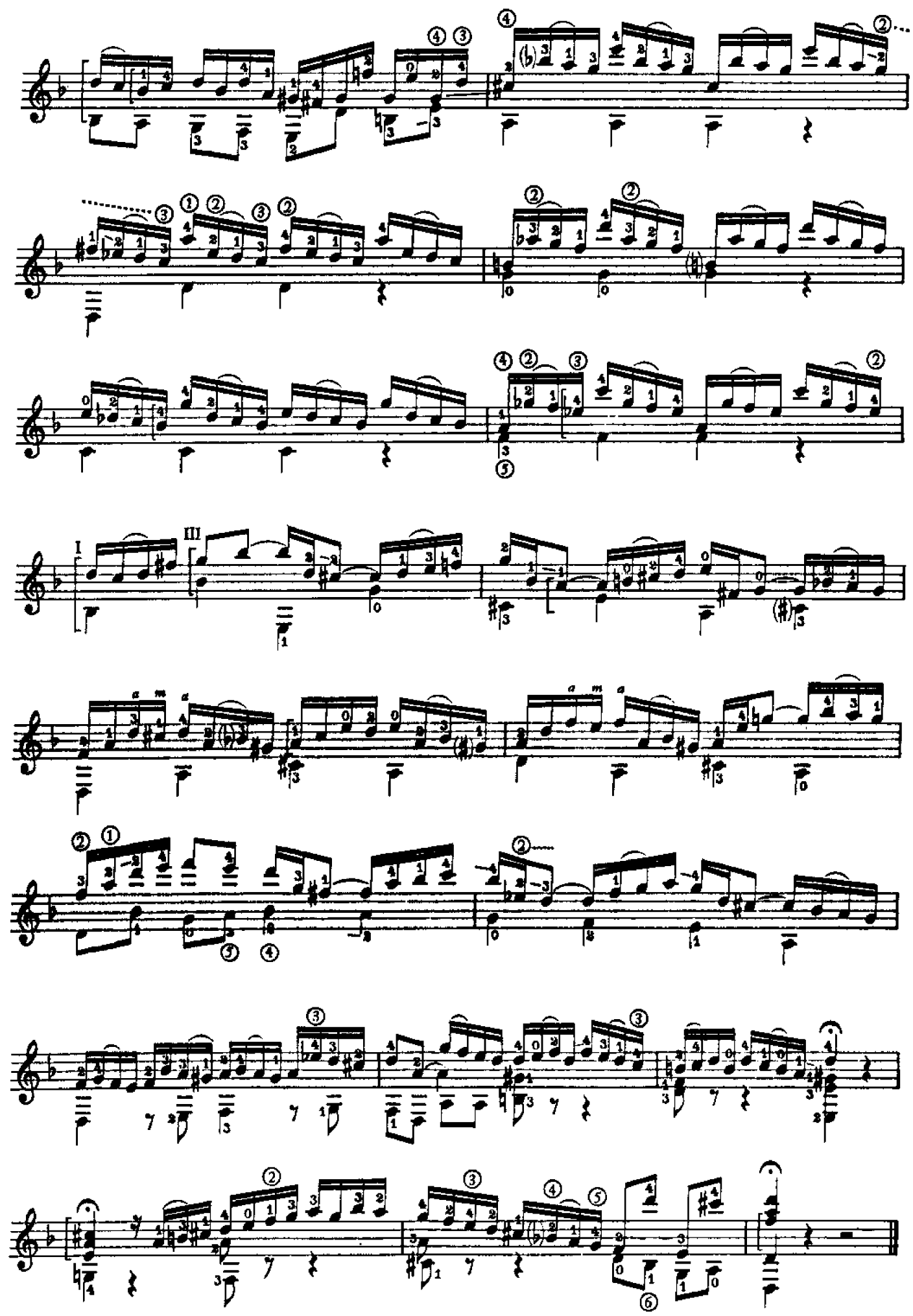
Lautensuite Nr. II

Originaltonart c-Moll

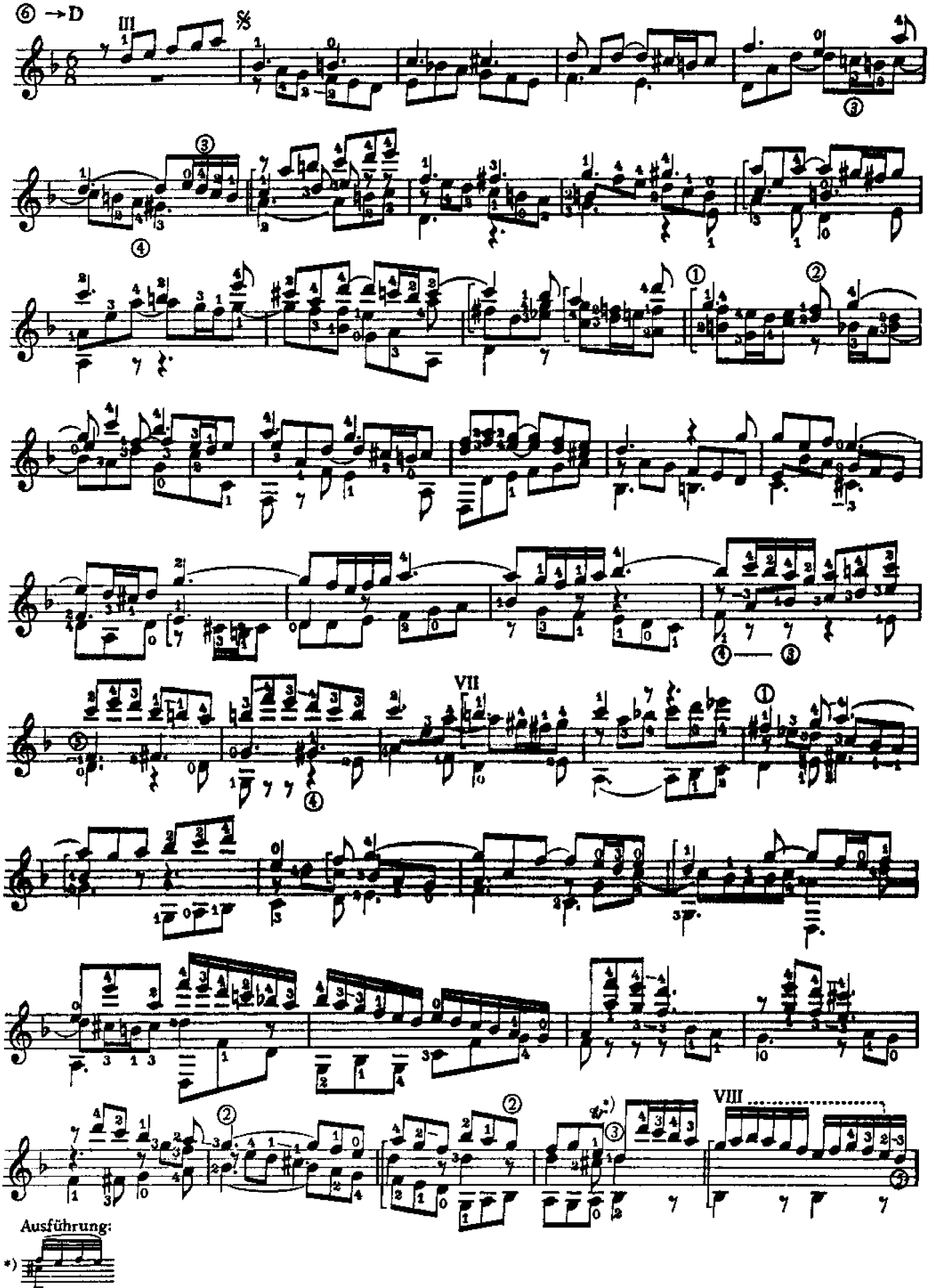
Präludium

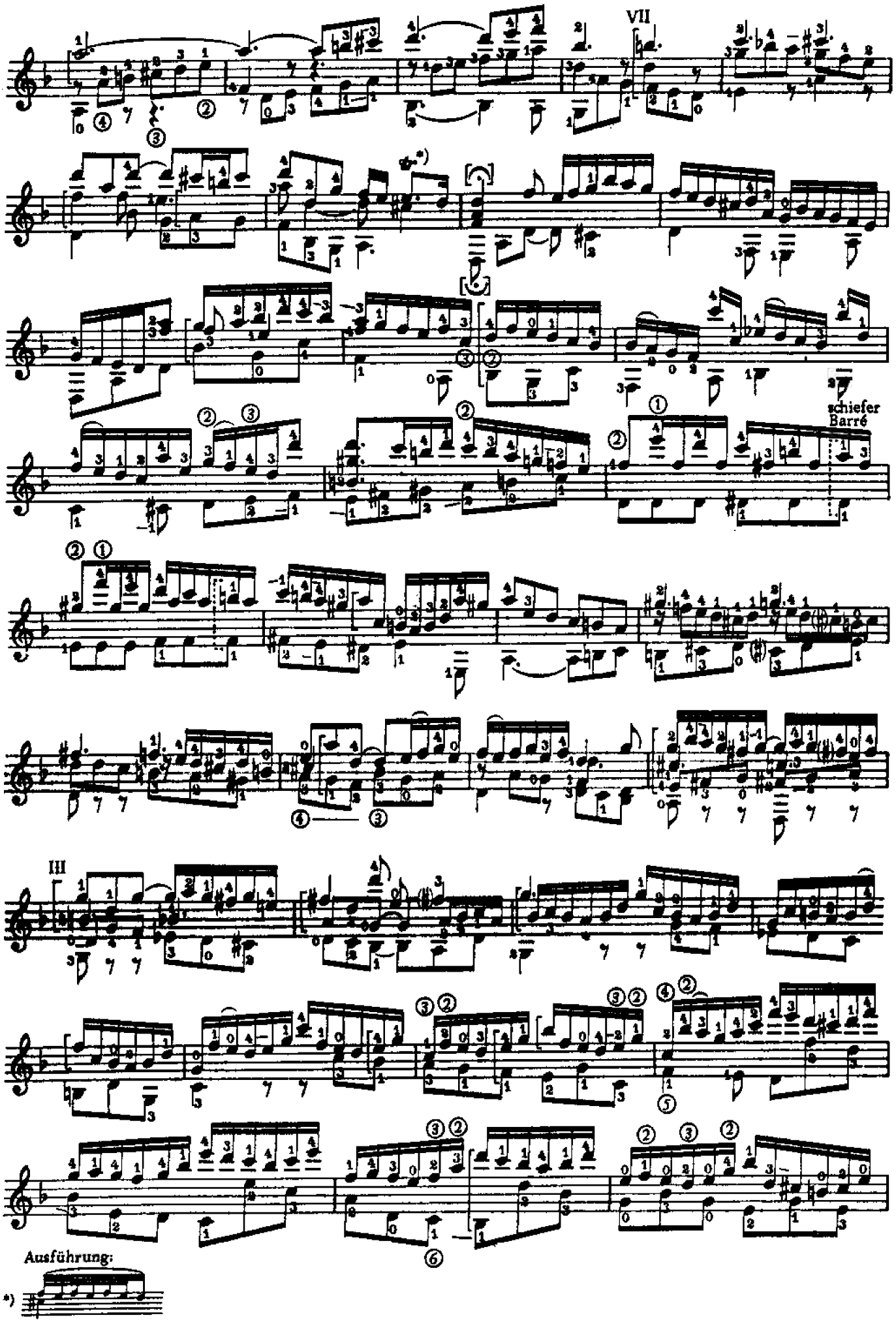


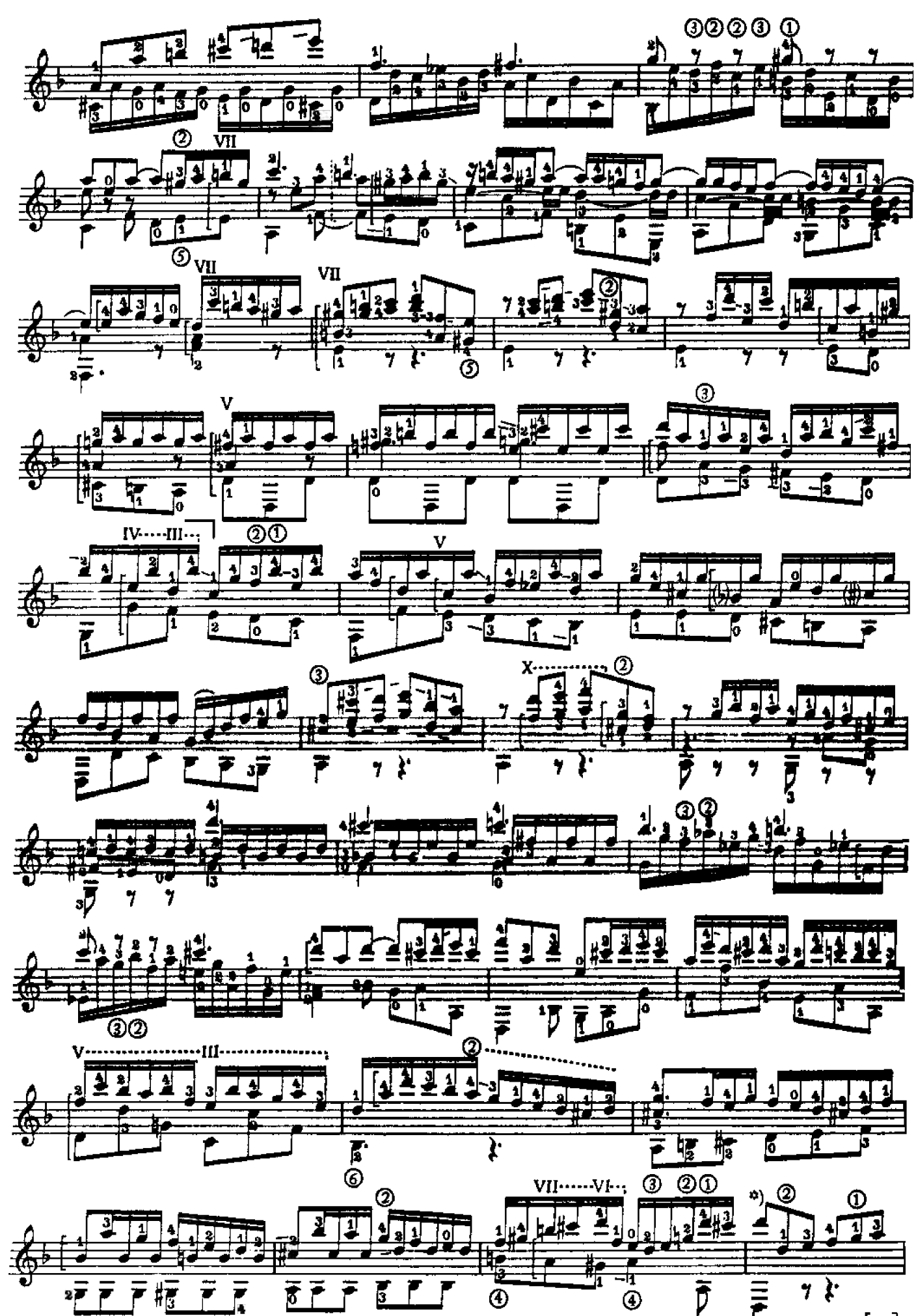
*) Ausführung des Trillers



Fuge

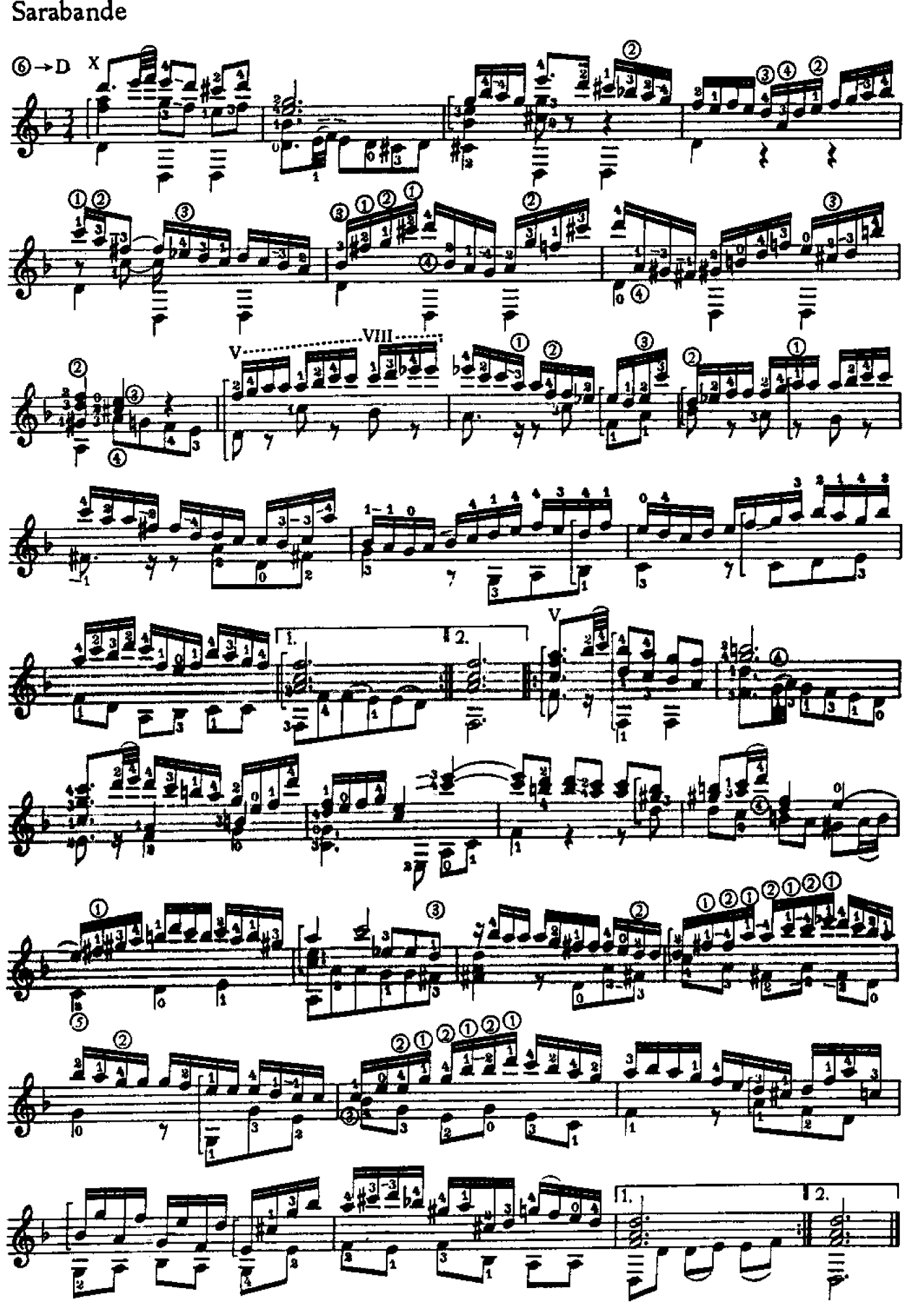



VII
schiefer Barré
III
Ausführung:

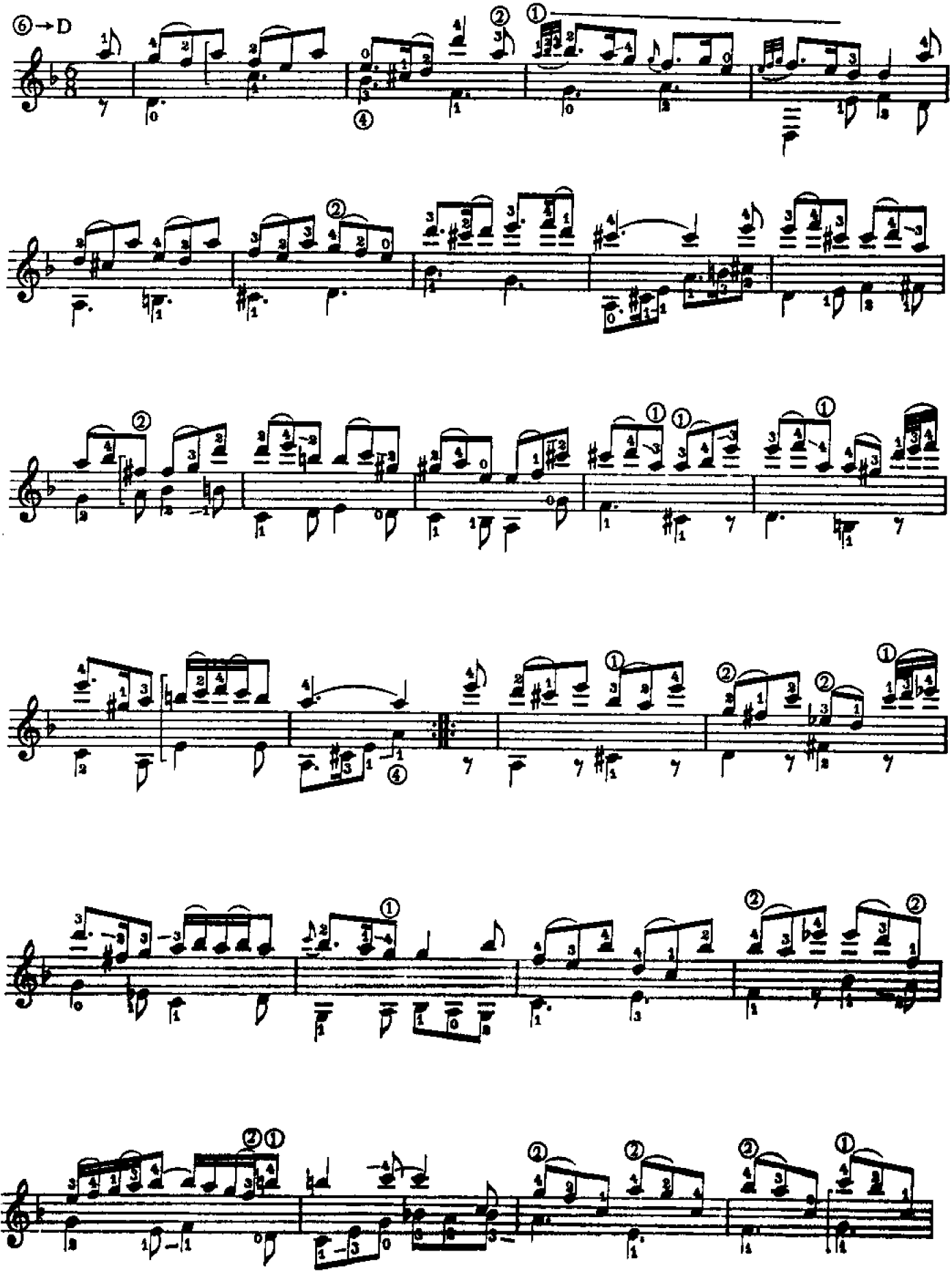


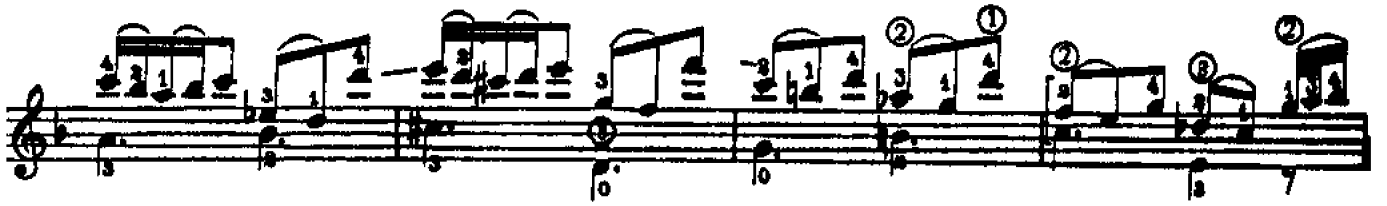
*) Bruger schlägt vor, die Fuge mit dem d-Moll Akkord hier zu beenden.

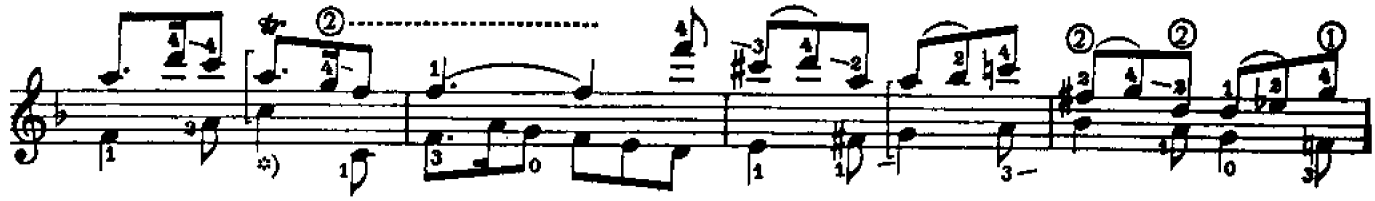
Sarabande

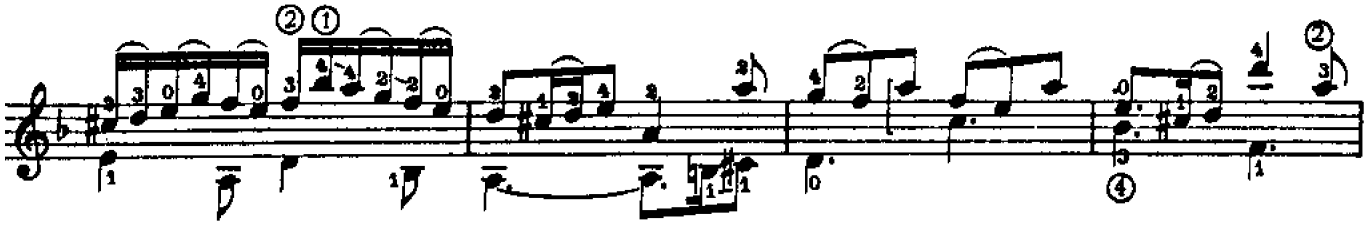


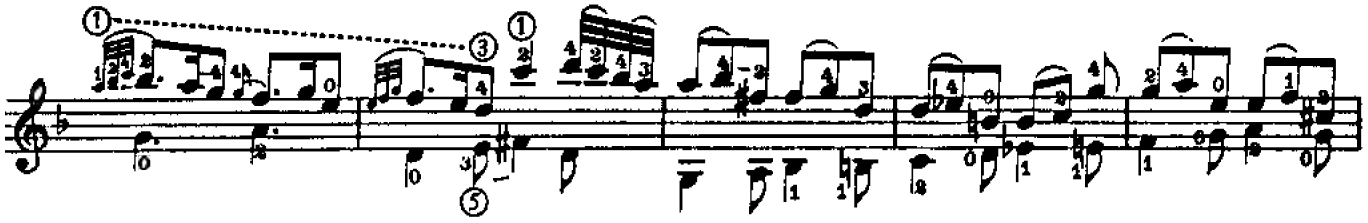
Gigue

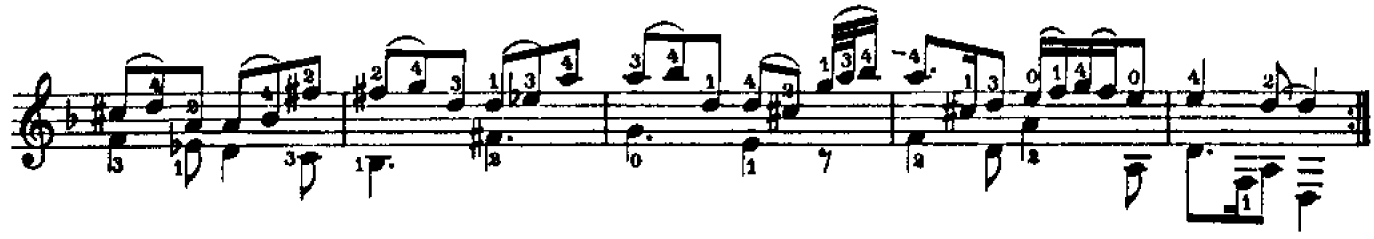






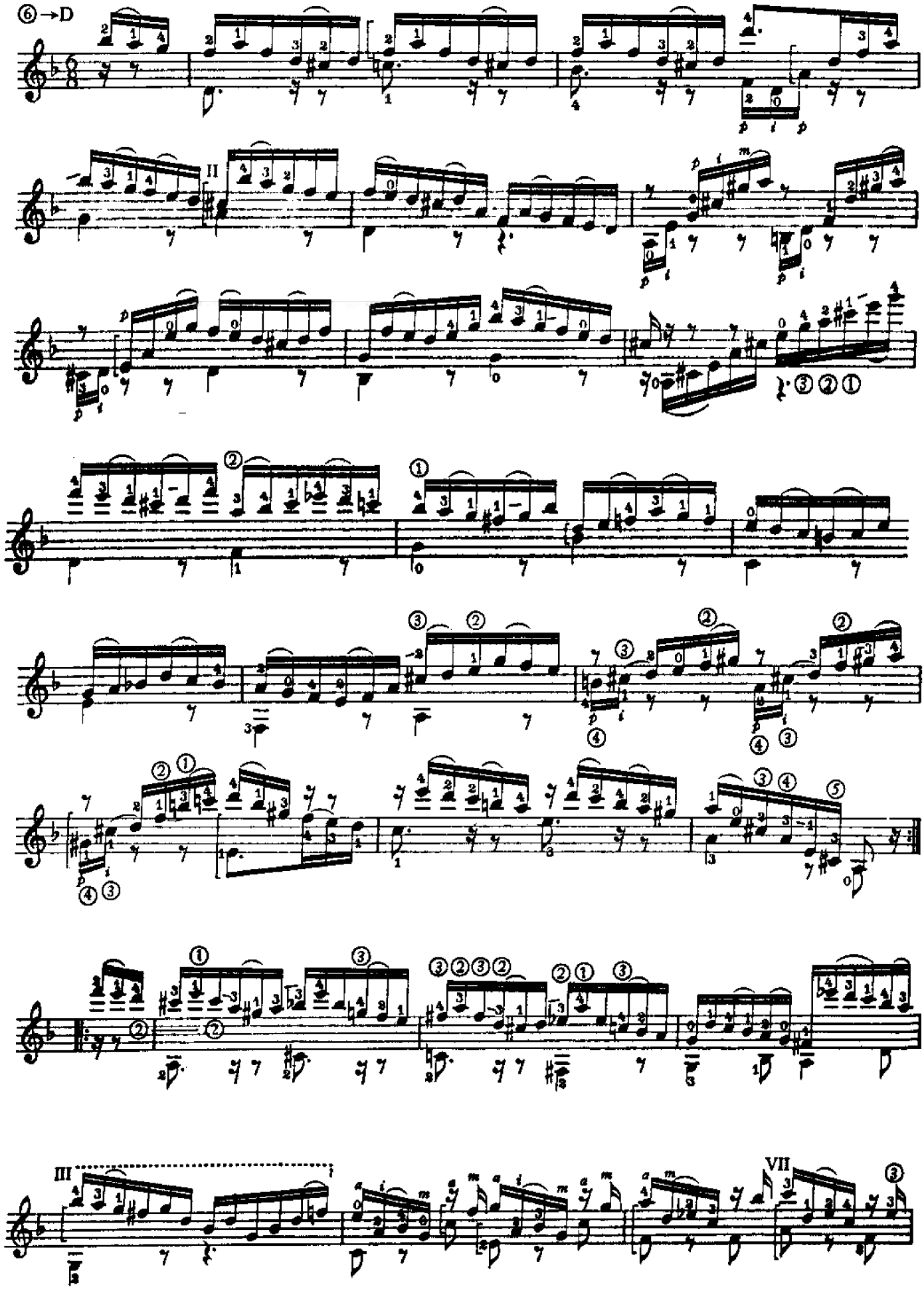


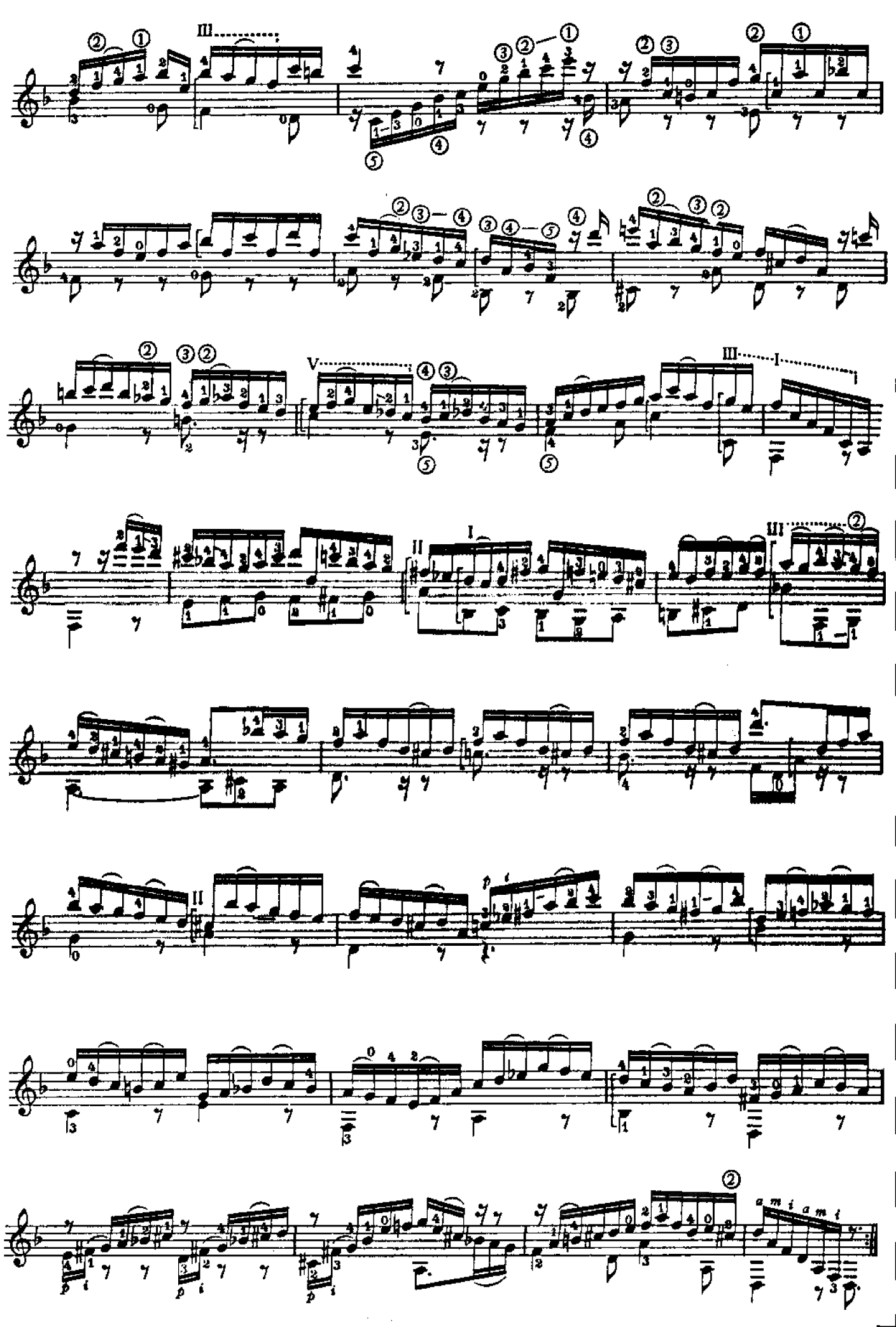




Ausführung:

Double





STUDY NOTES FOR *ALLEMAND*
by J. S. Bach

The famous *Suite in E minor,* BWV 996, is usually assumed to be intended for the lute from its texture and resemblance to other lute compositions by Bach. Unfortunately, no autograph manuscript remains to give final authority to the supposition.

This allemand, which transcribes well to the guitar, should present no undue difficulty.

A The jump of the second finger from the E to the B requires practice. Try to avoid giving short value to the E.

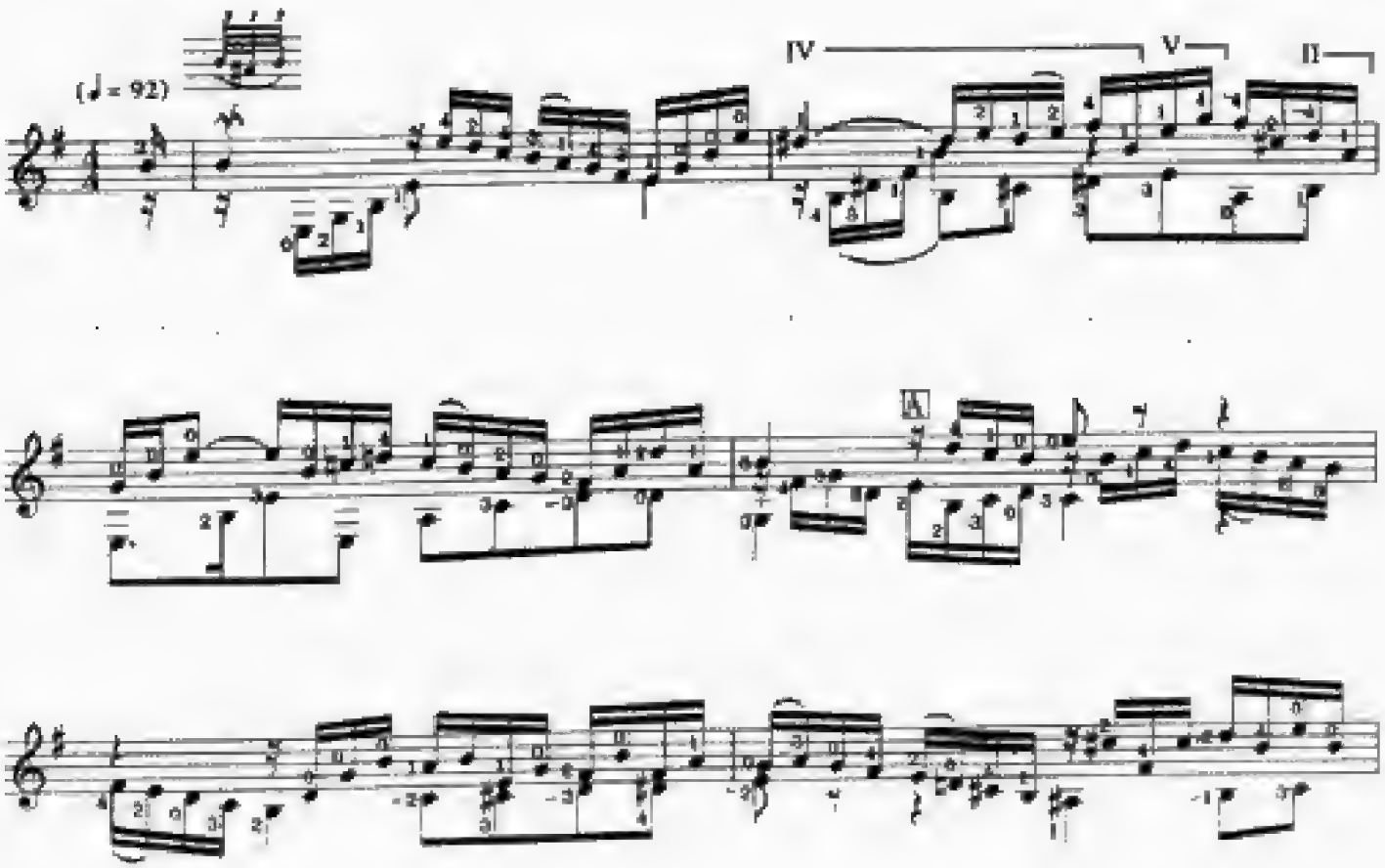
B The placement of the fourth finger on the F sharp requires care.

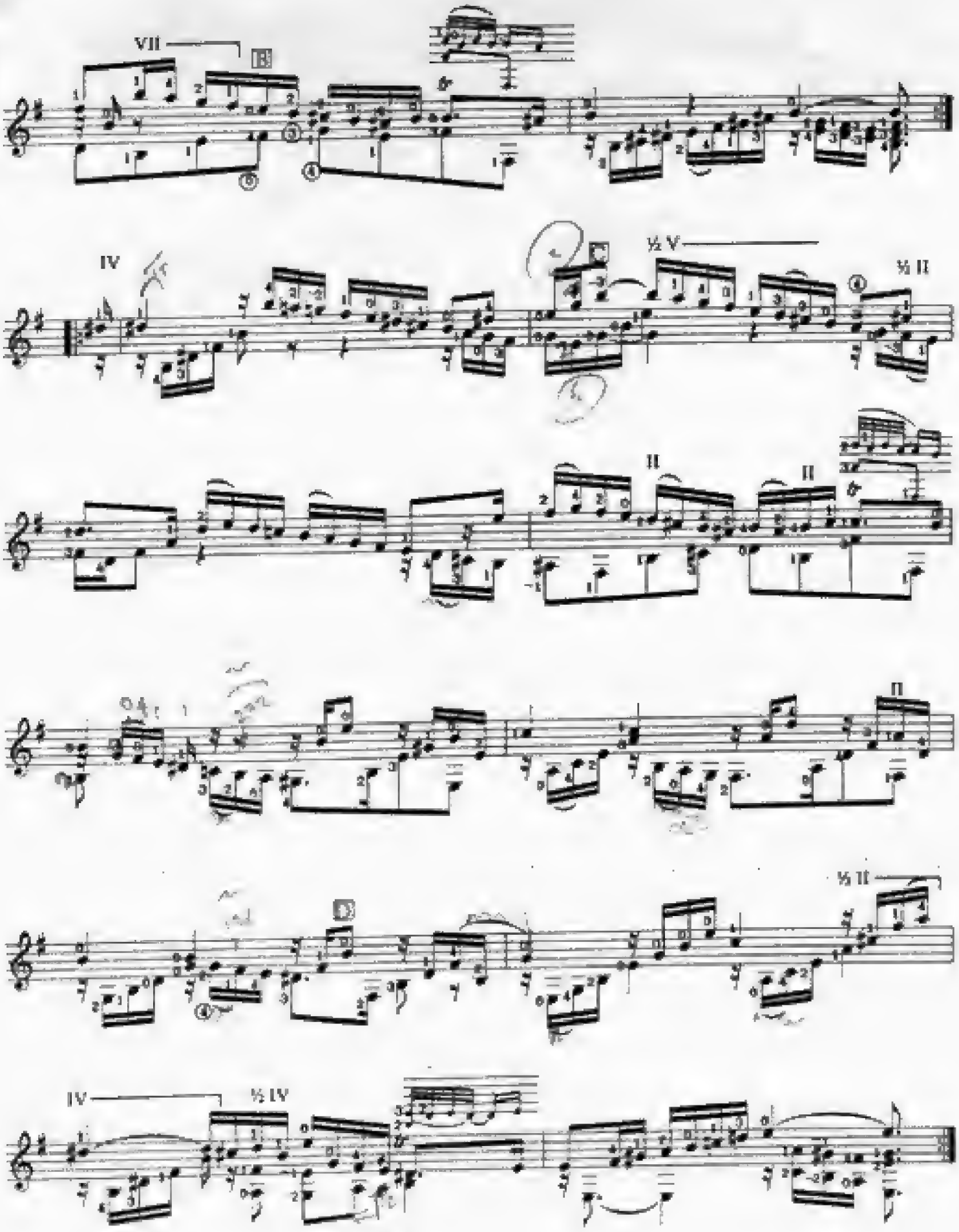
C The movement of the third finger up to the high B must be carefully practiced.

D A slight emphasis on the open B and the fourth-finger F sharp gives attention to the upper voice and helps to balance this passage.

ALLEMAND

J. S. Bach (1685–1750)



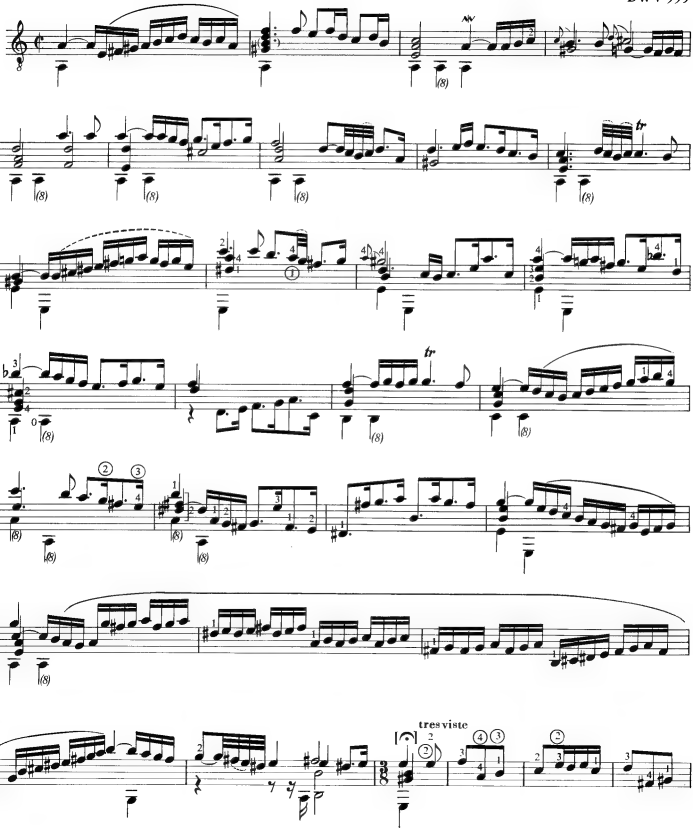

VII
B
IV
½ V
½ II
II
II
D
½ II
IV
½ IV

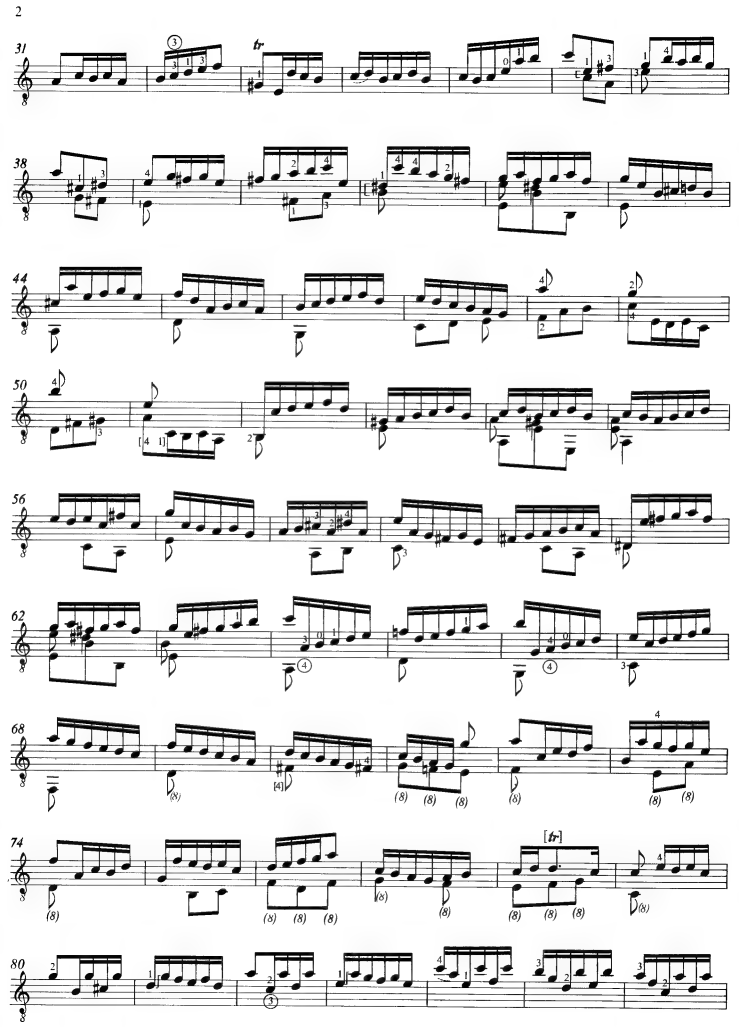
SUITE

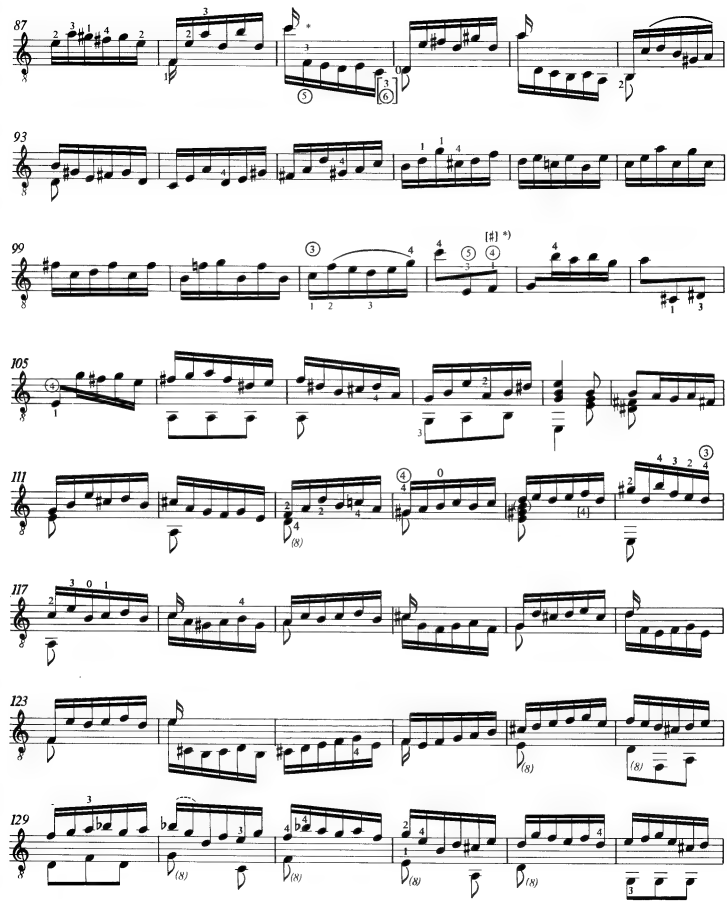
(Orig.: g-Moll)

1. PRELUDE

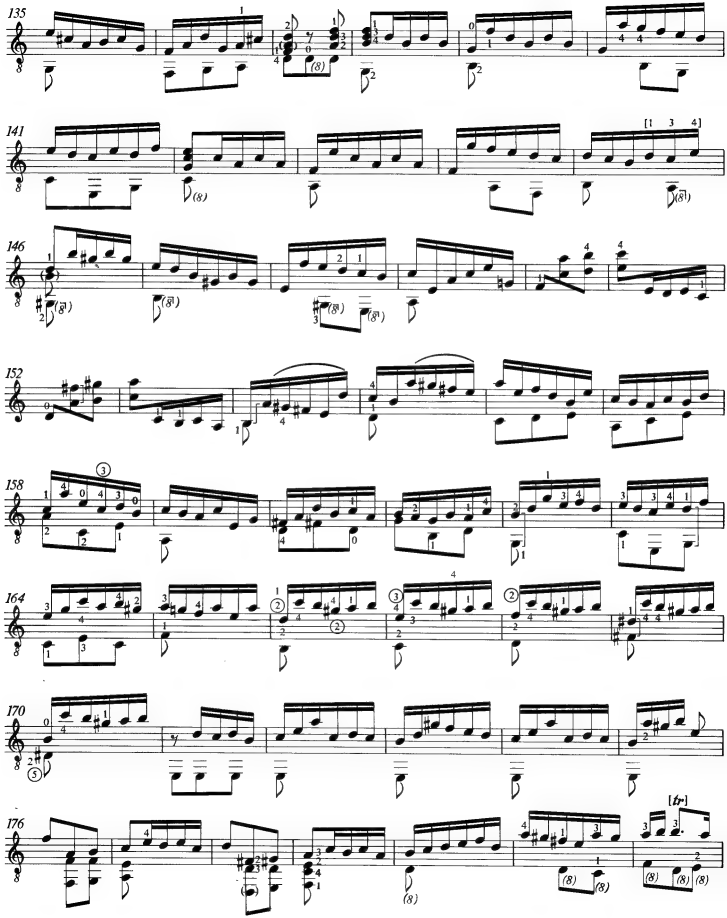
BWV 995

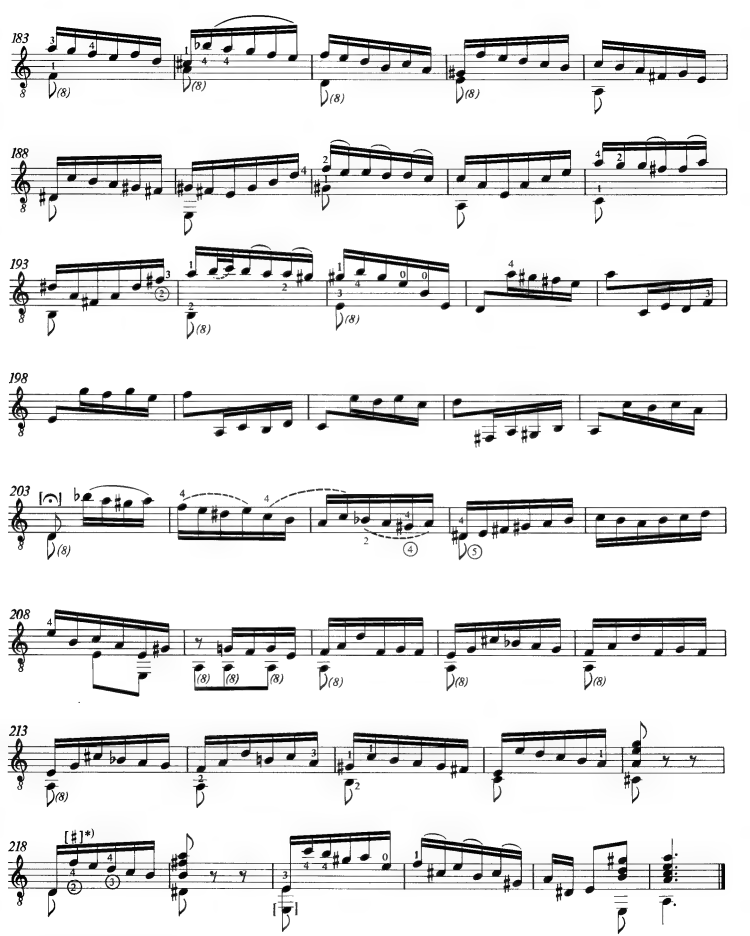






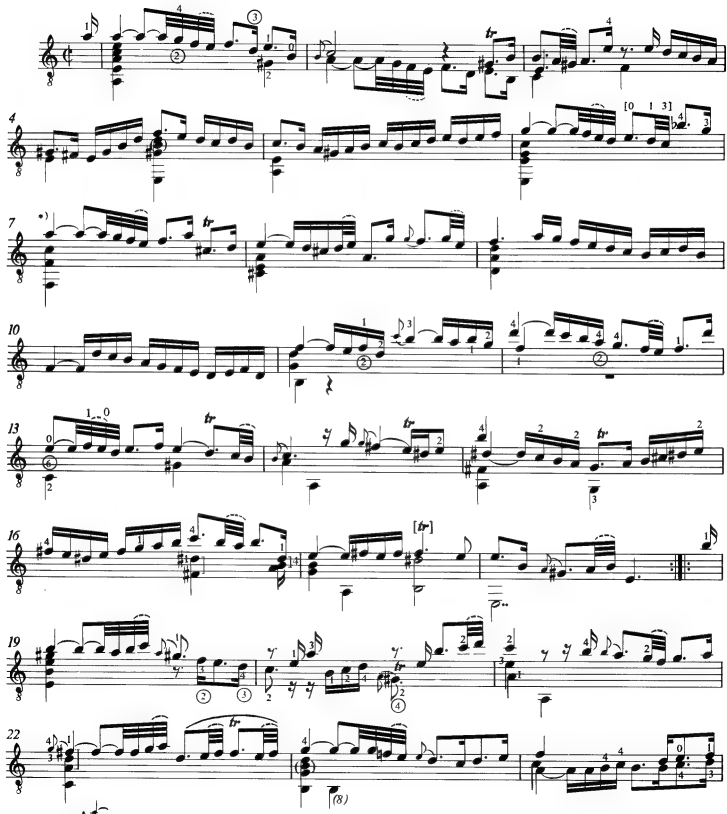
*) A csellóváltozat (BWV 1011) alapján
Based on the cello variant (BWV 1011)
Aufgrund der Cellovariante (BWV 1011)



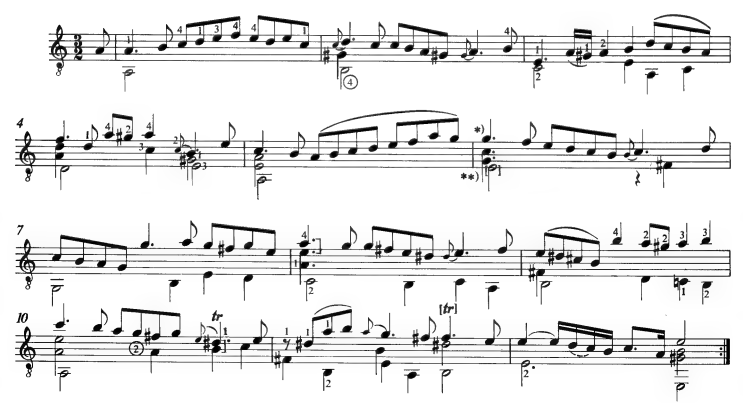


*) A csellóváltozat (BWV 1011) alapján
Based on the cello variant (BWV 1011)
Aufgrund der Cellovariante (BWV 1011)

2. ALLEMANDE

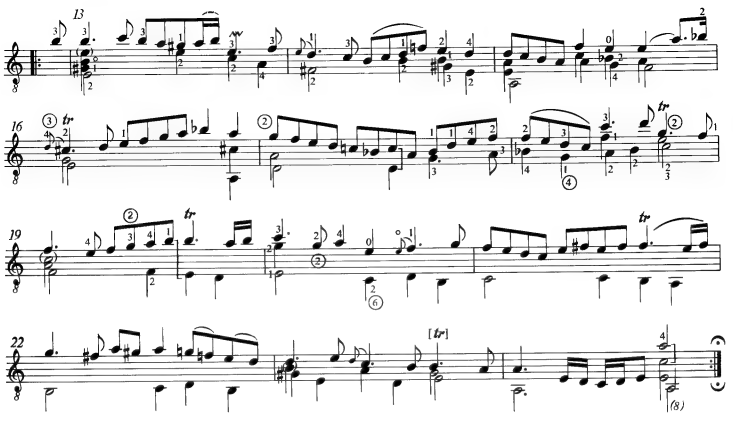


3. COURANTE

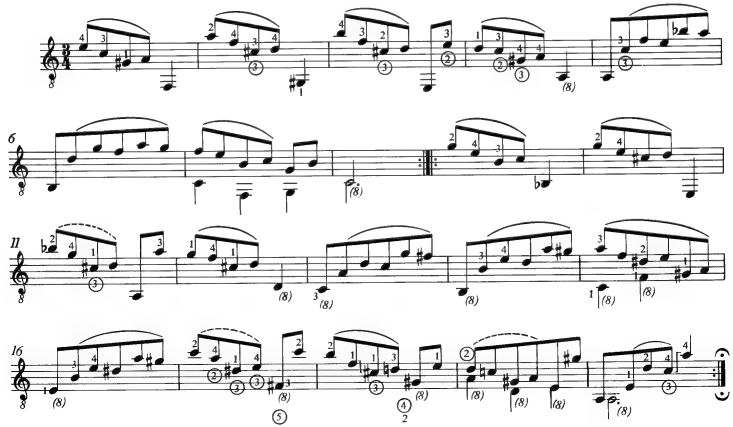


*) Orig.:

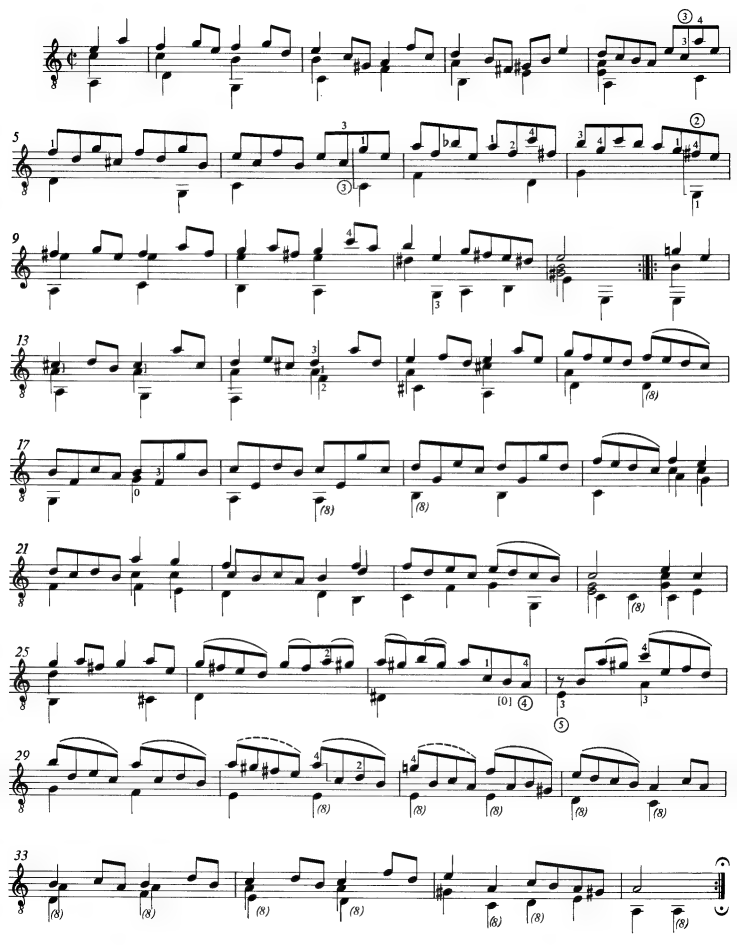
**) A csellóváltozat (BWV 1011) alapján
Based on the cello variant (BWV 1011)
Aufgrund der Cellovariante (BWV 1011)



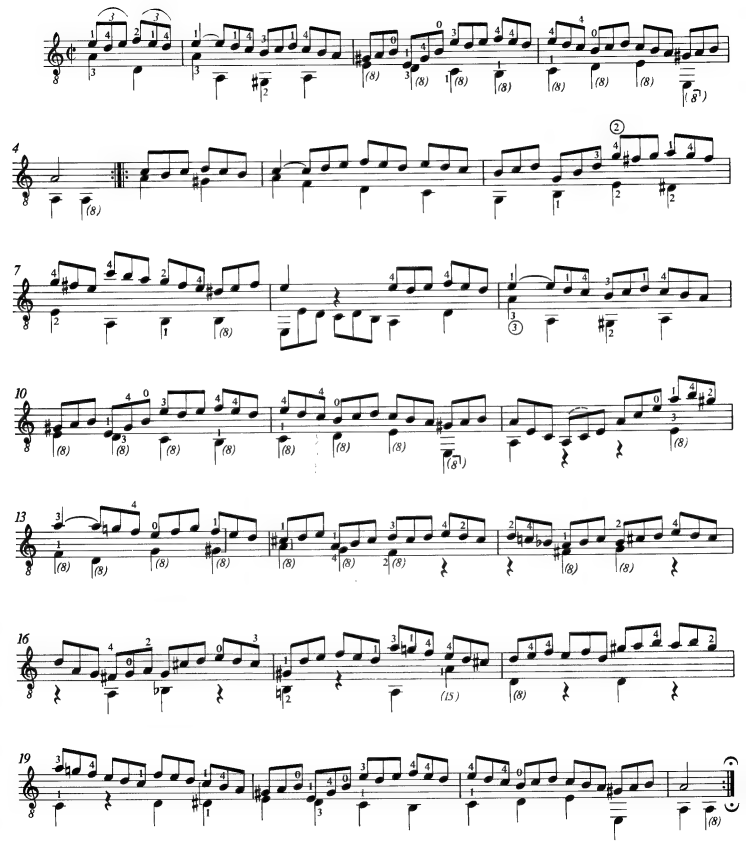
4. SARABANDE



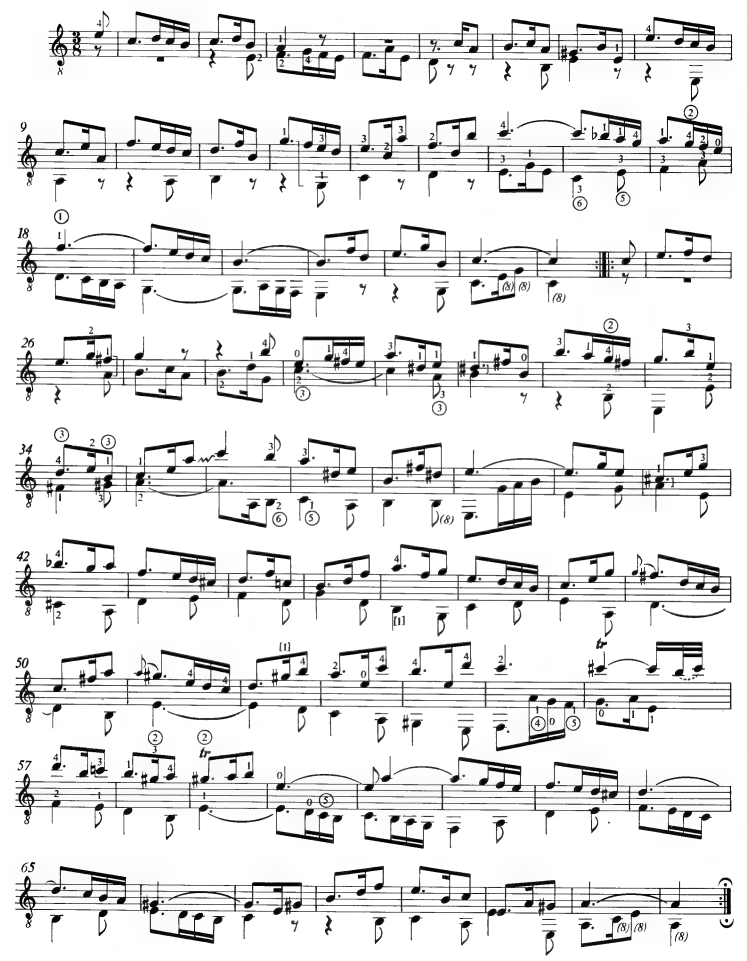
5. GAVOTTE I



6. GAVOTTE II en RONDEAU

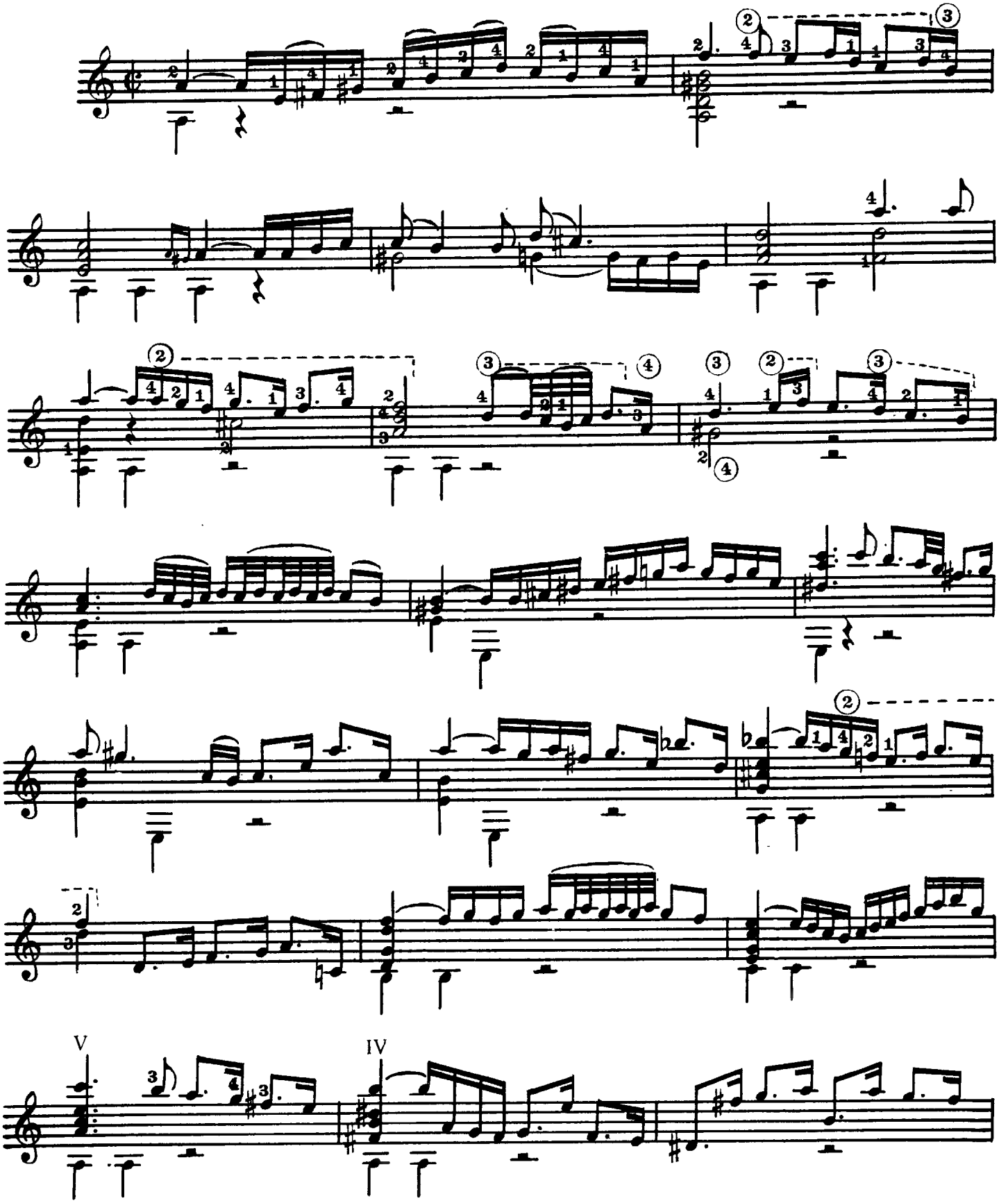


7. GIGUE

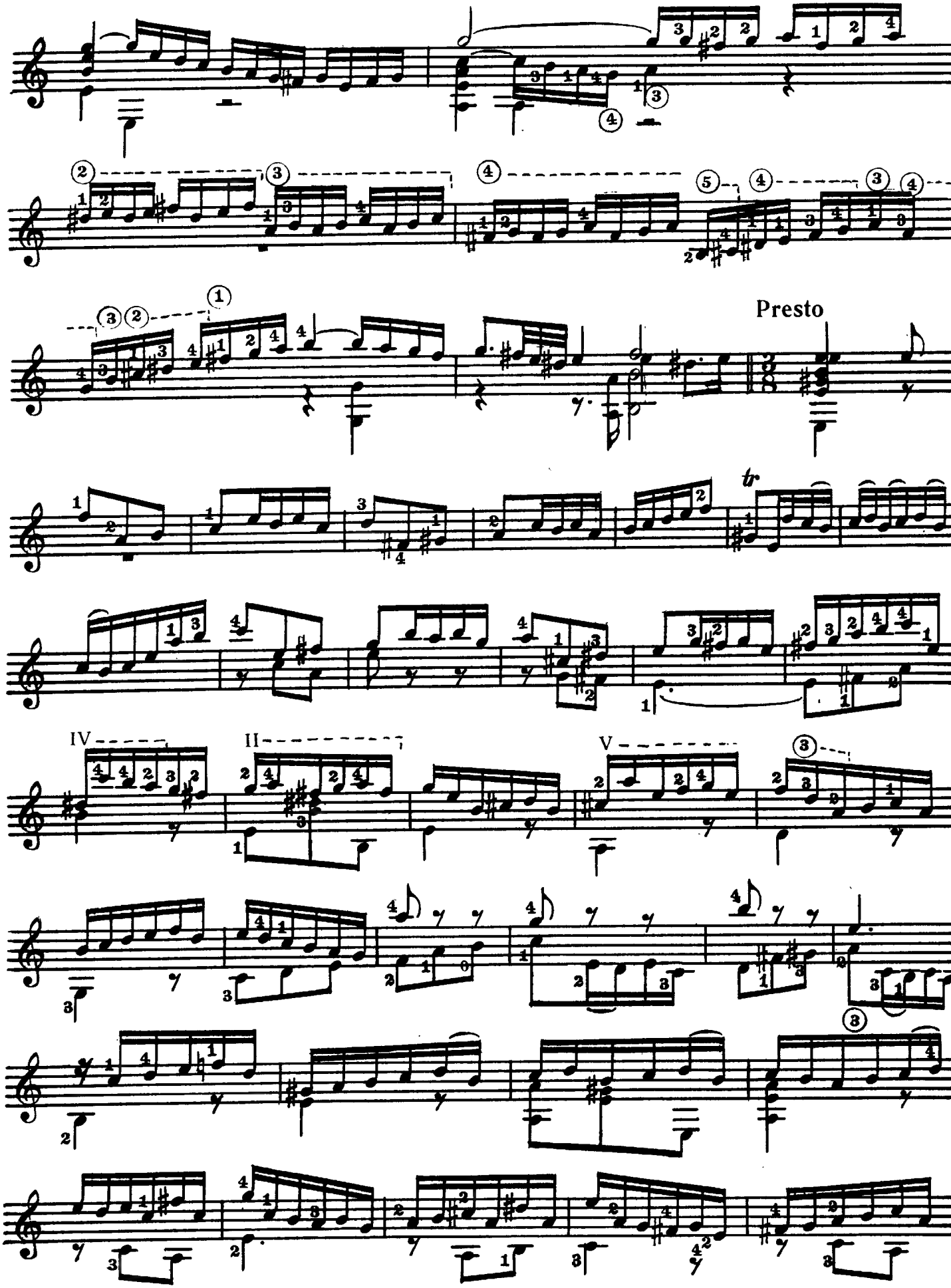


СЮИТА III *

ПРЕЛЮДИЯ



*Тональность оригинала g-moll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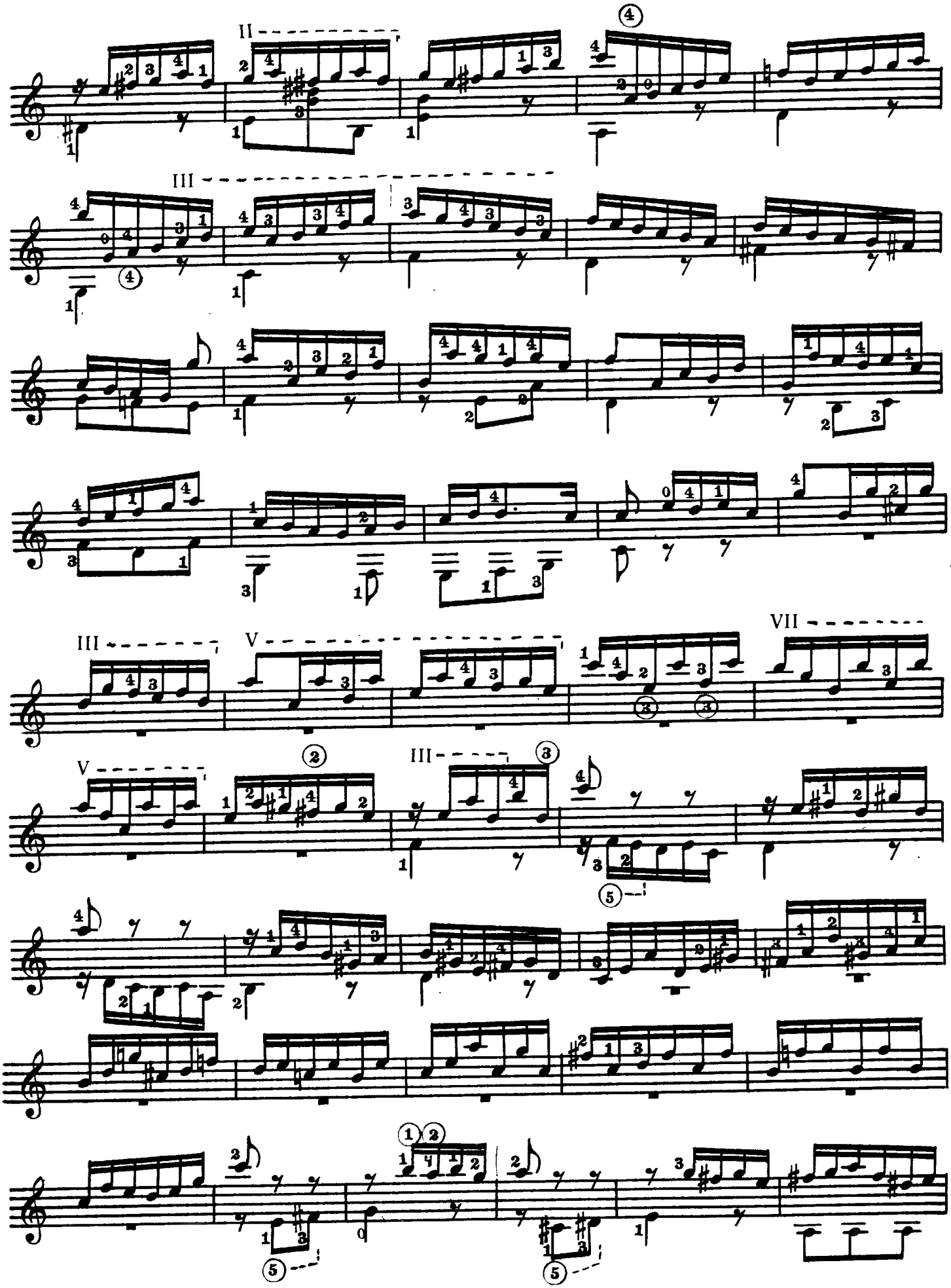
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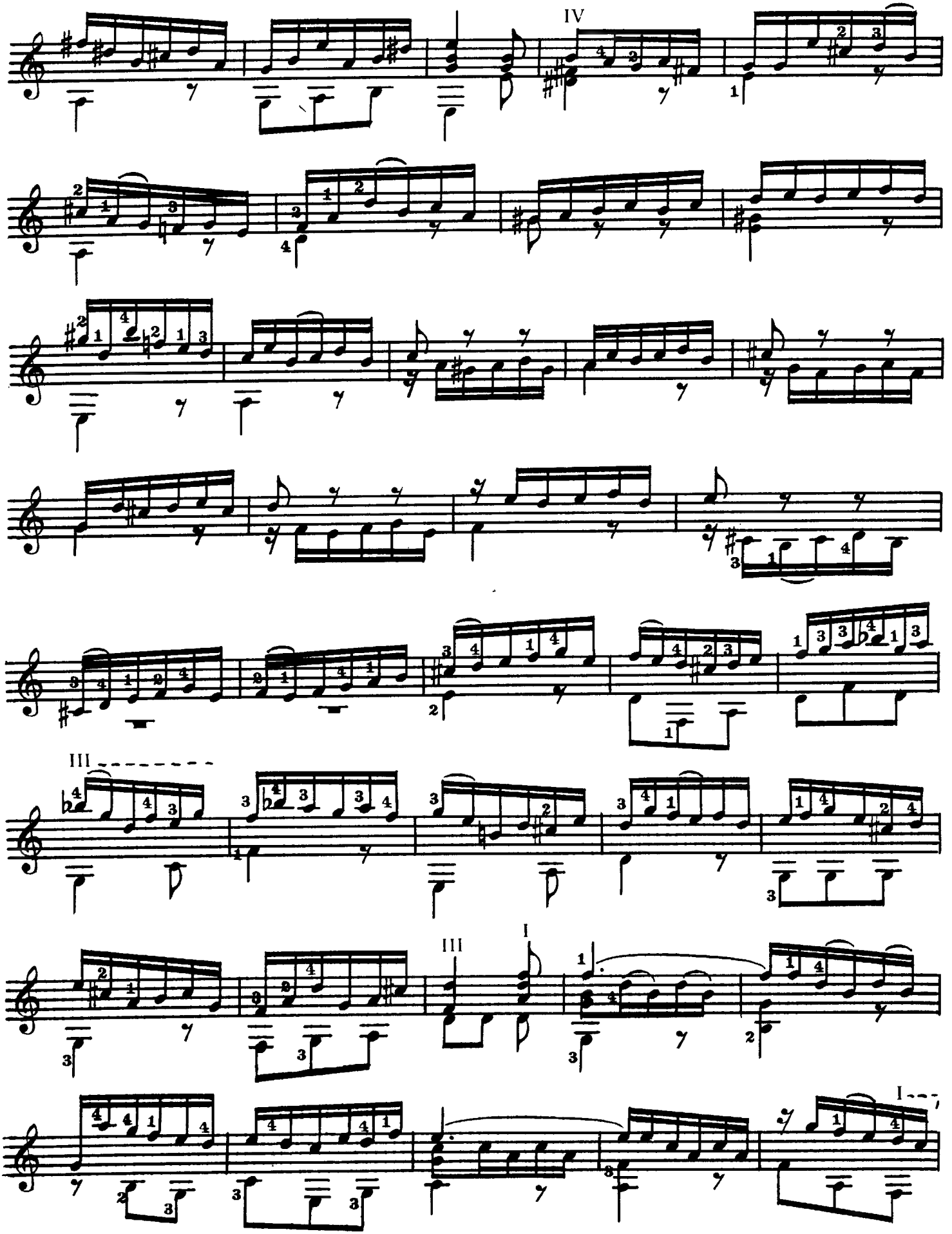
III
V
VII
V
III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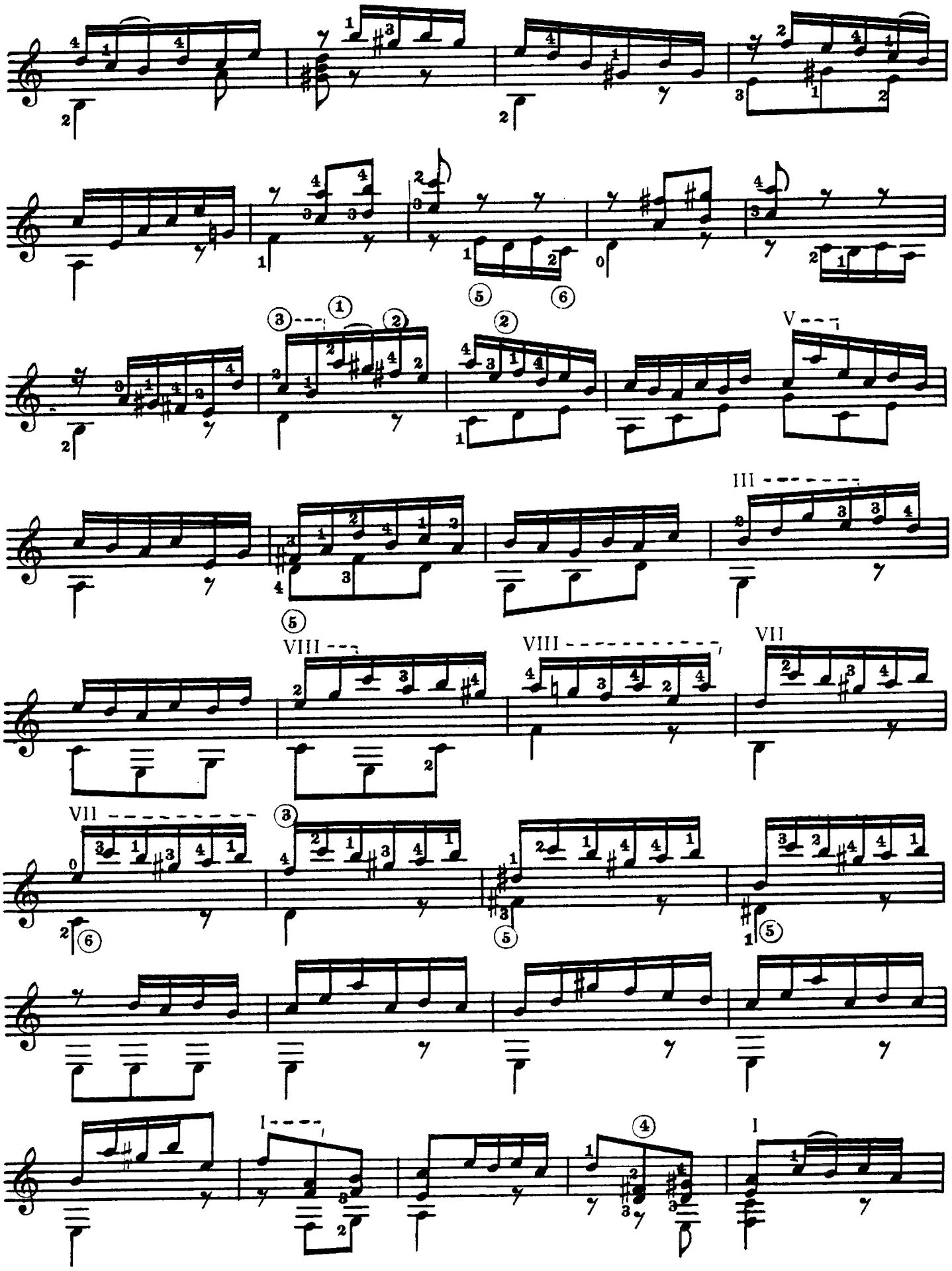
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VII
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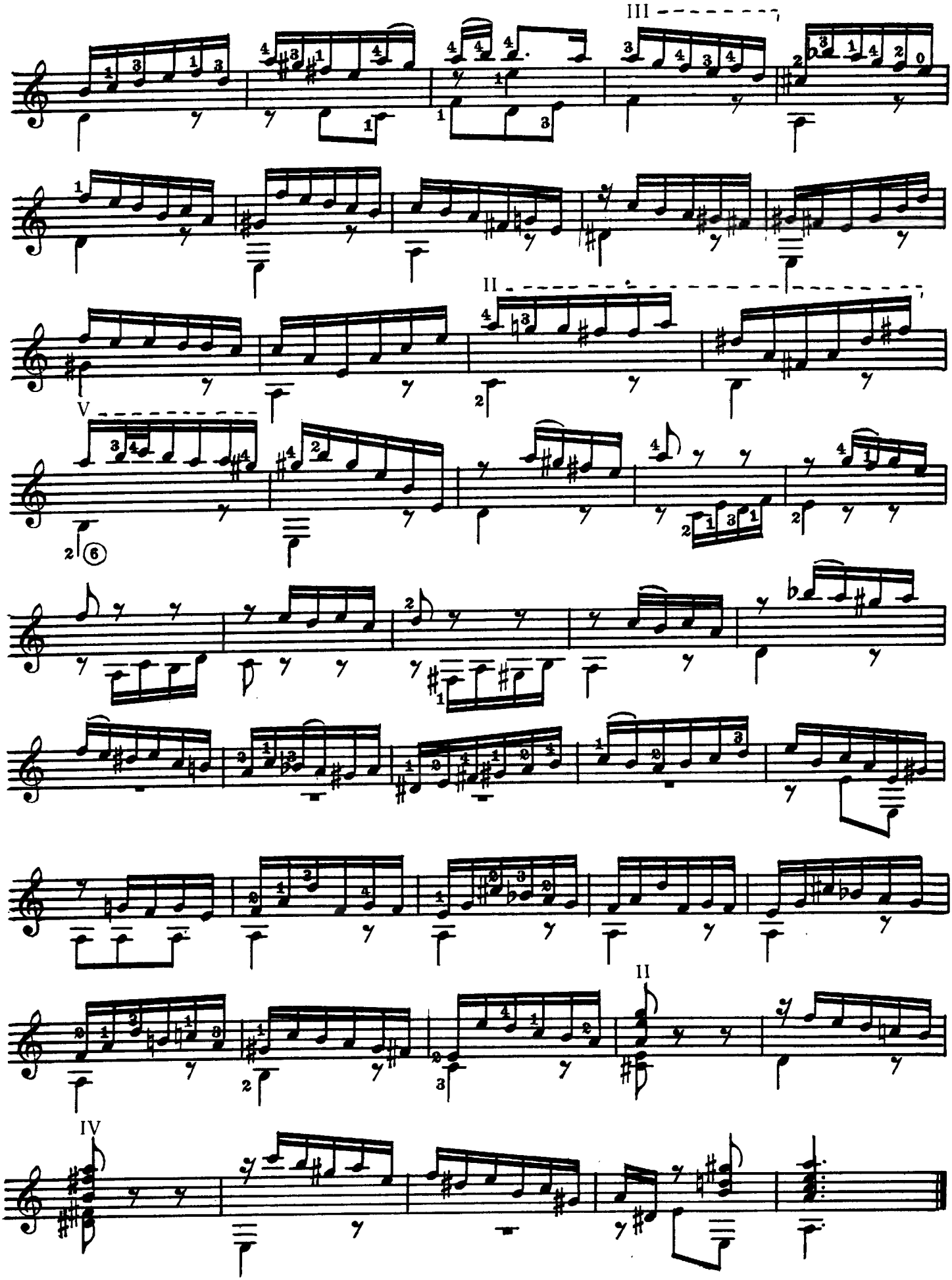
I


III
II
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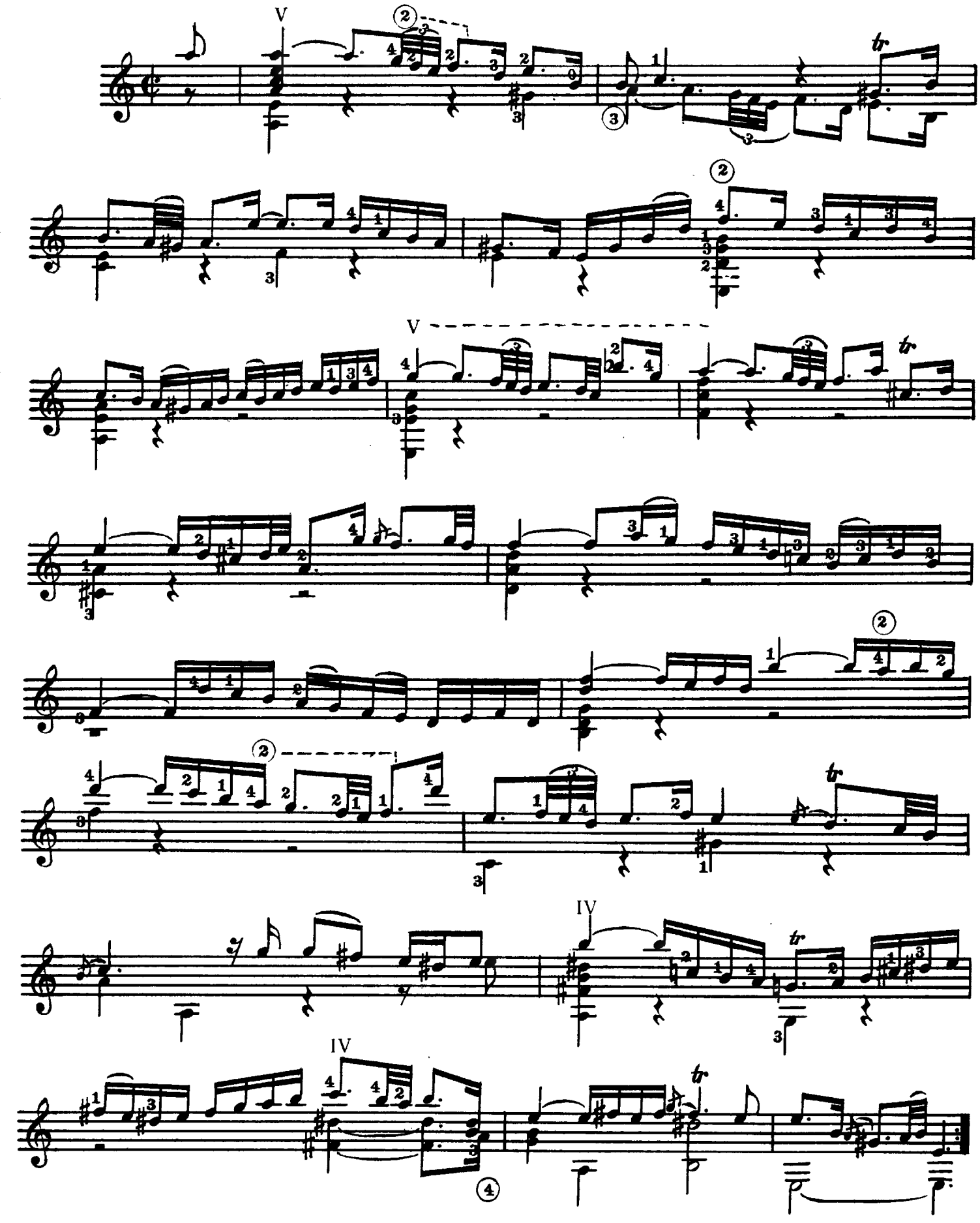
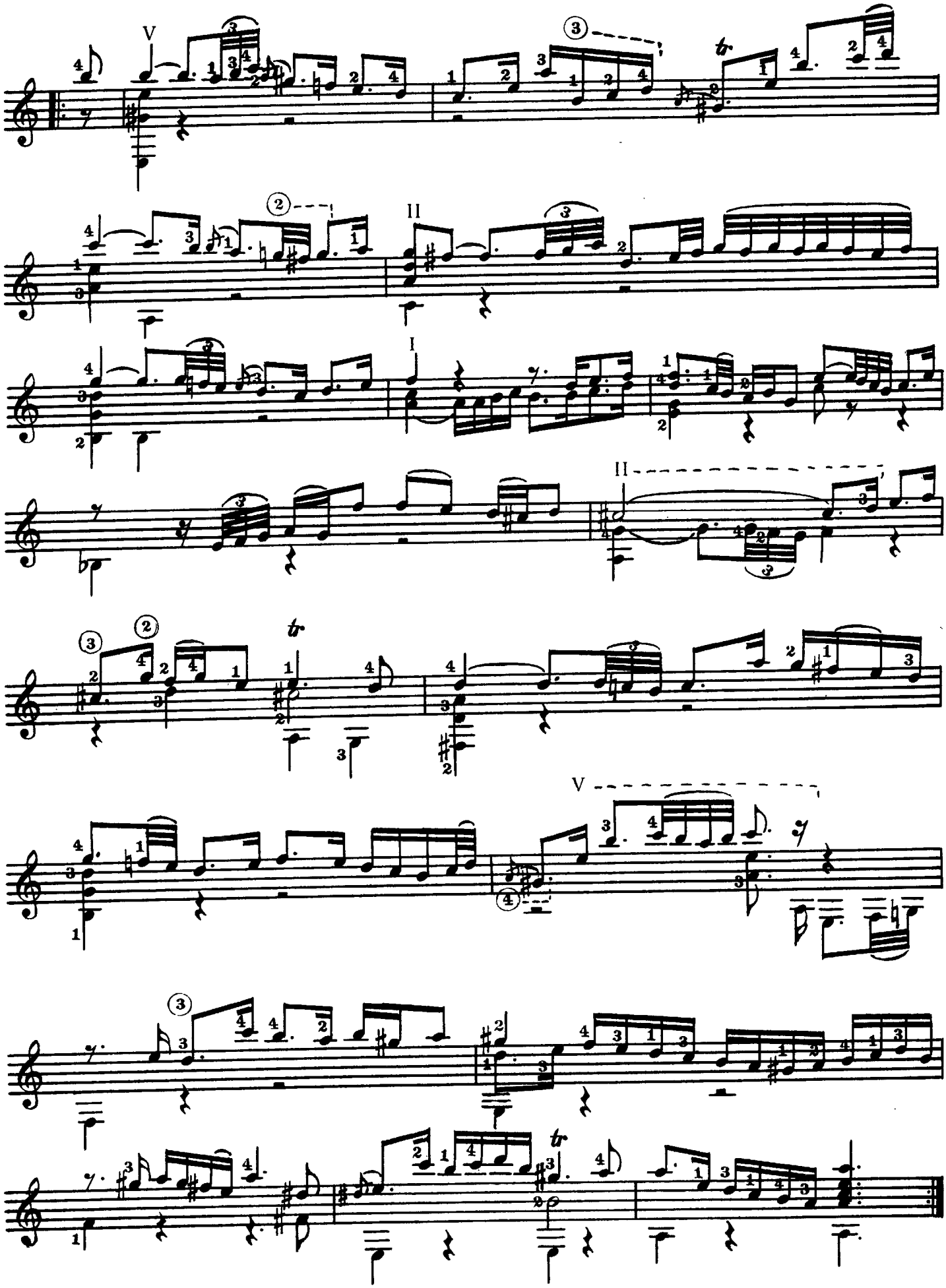
II
IV

АЛЛЕМАНДА





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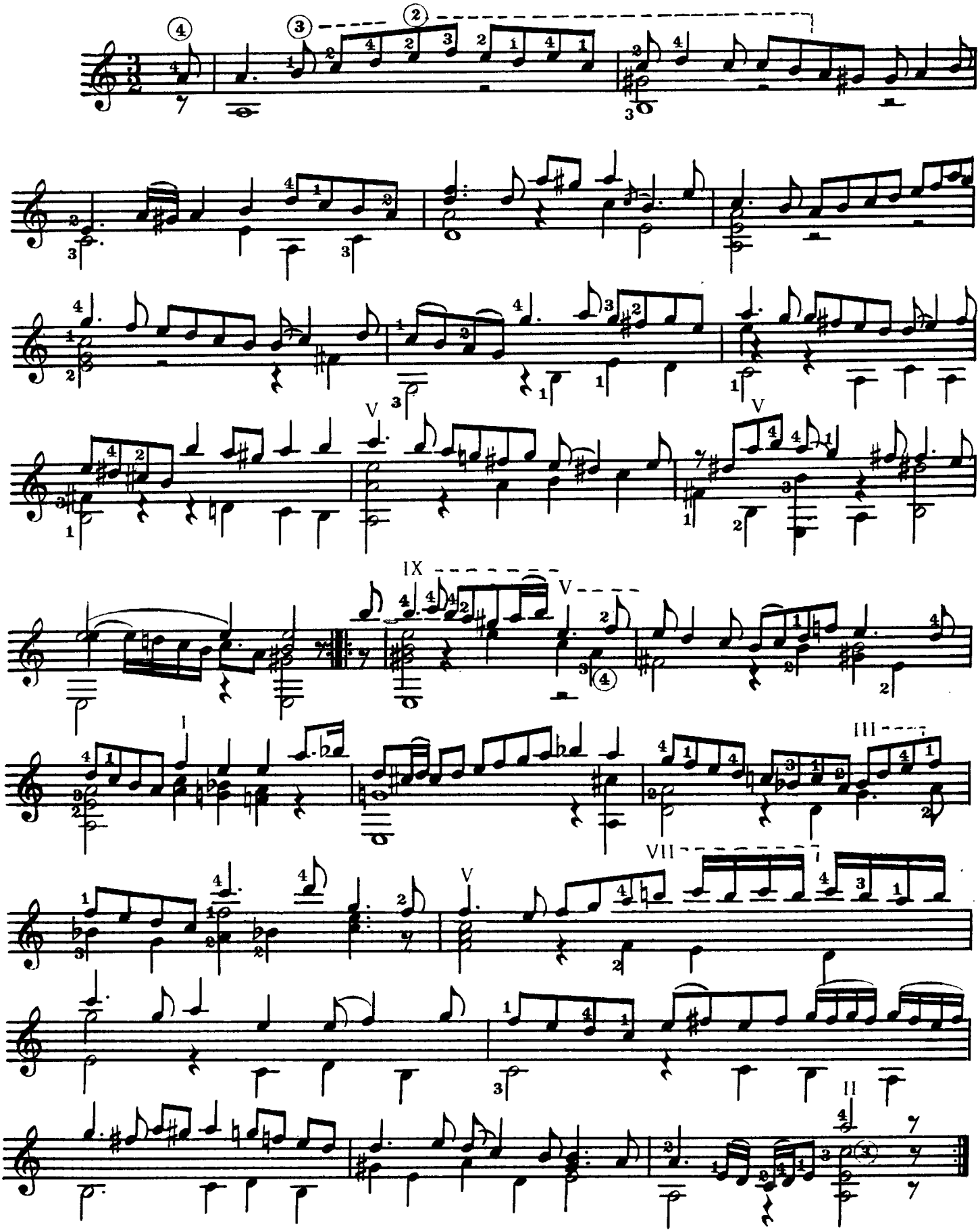

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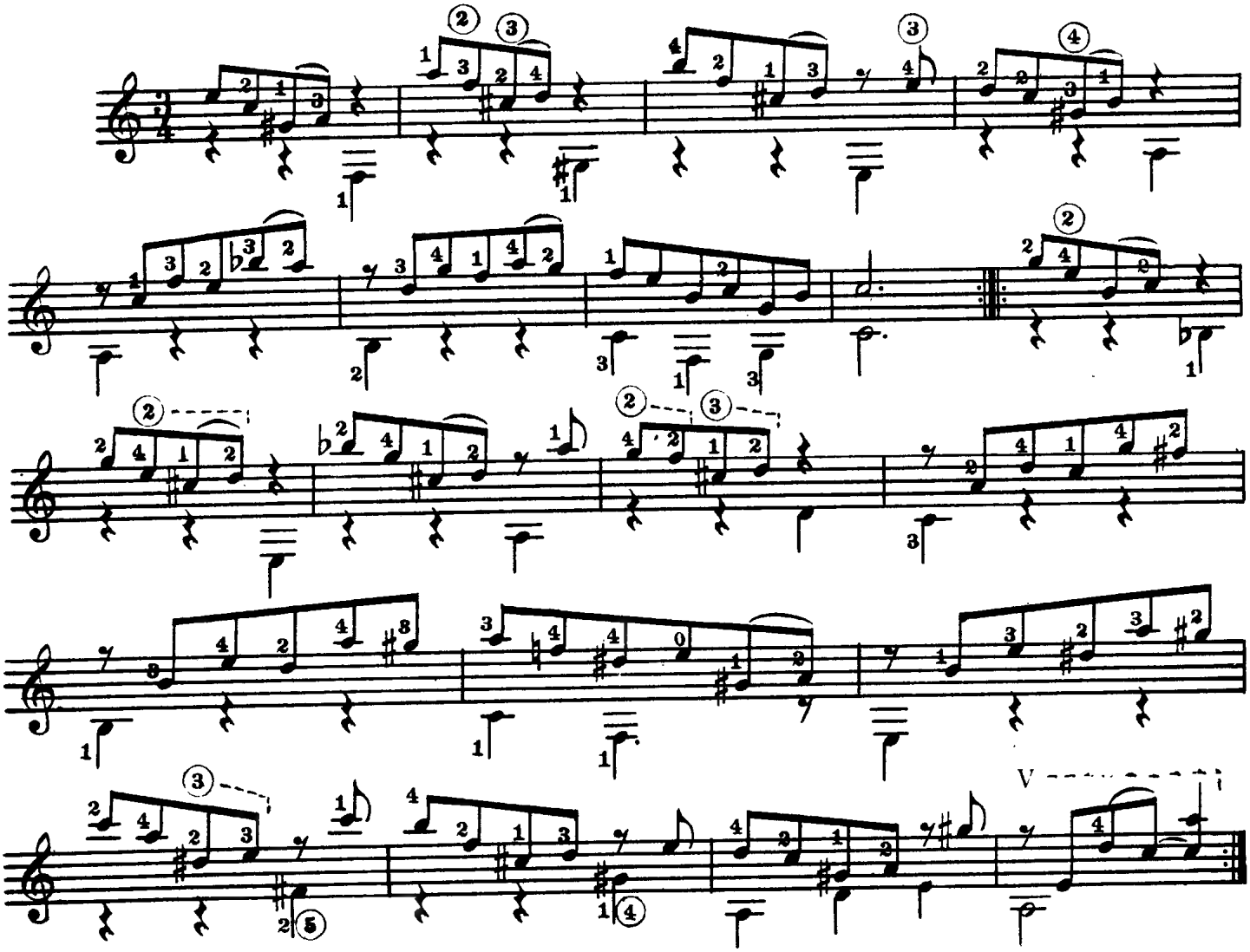
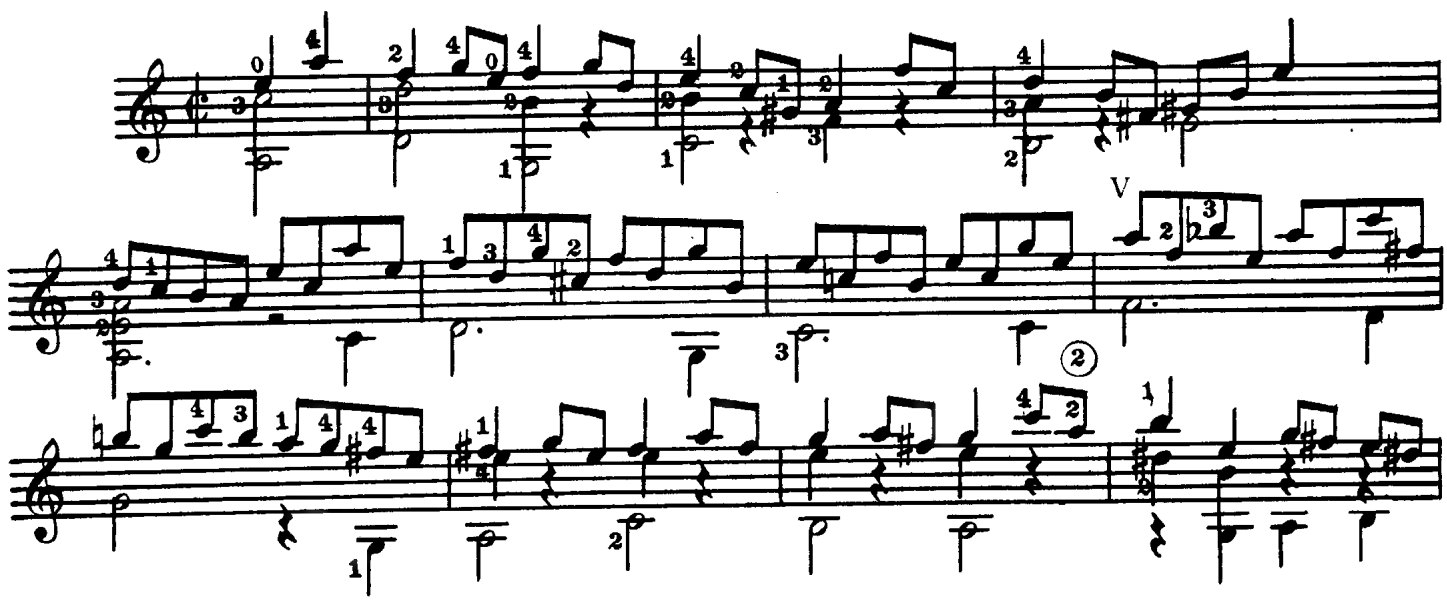
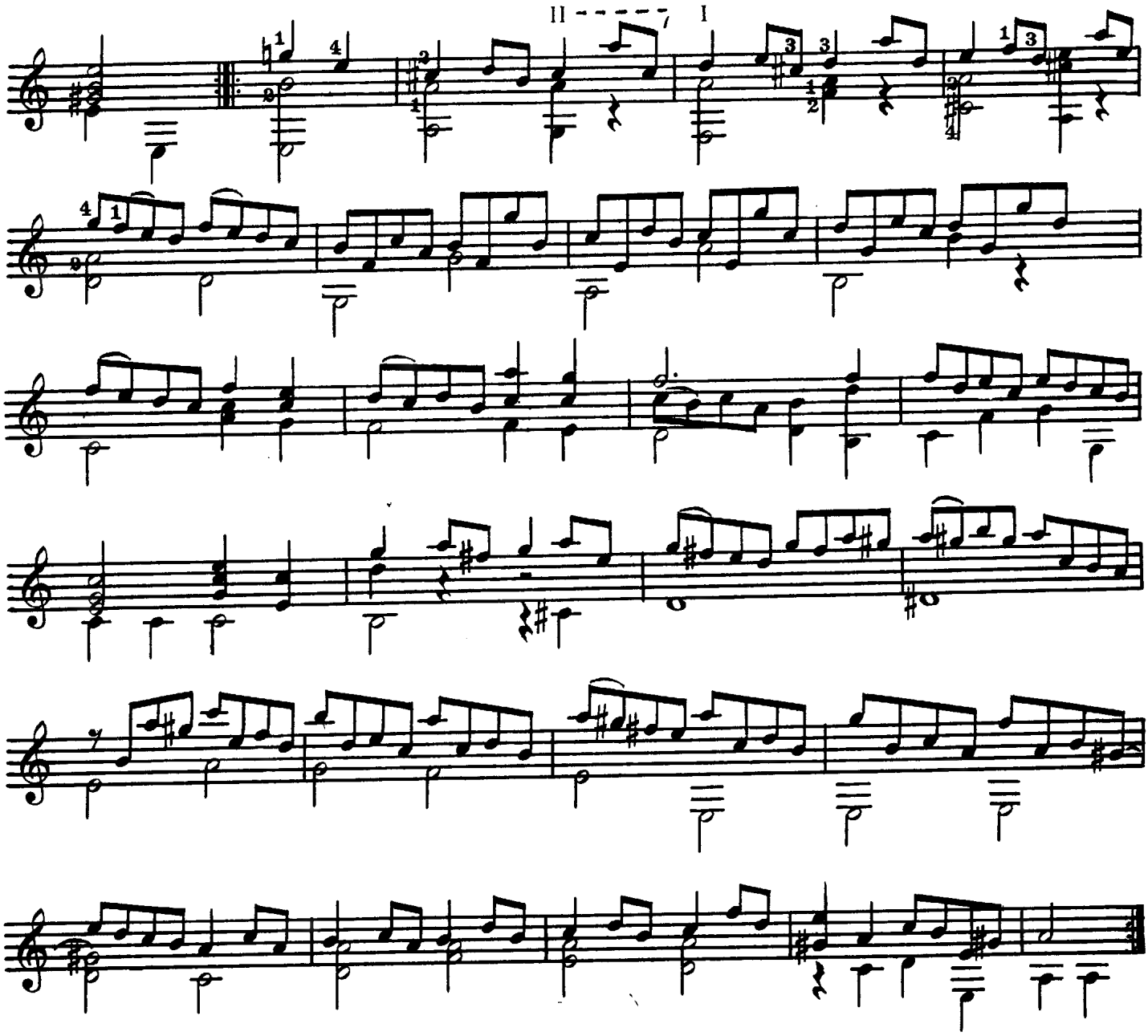


ГАВОТ I





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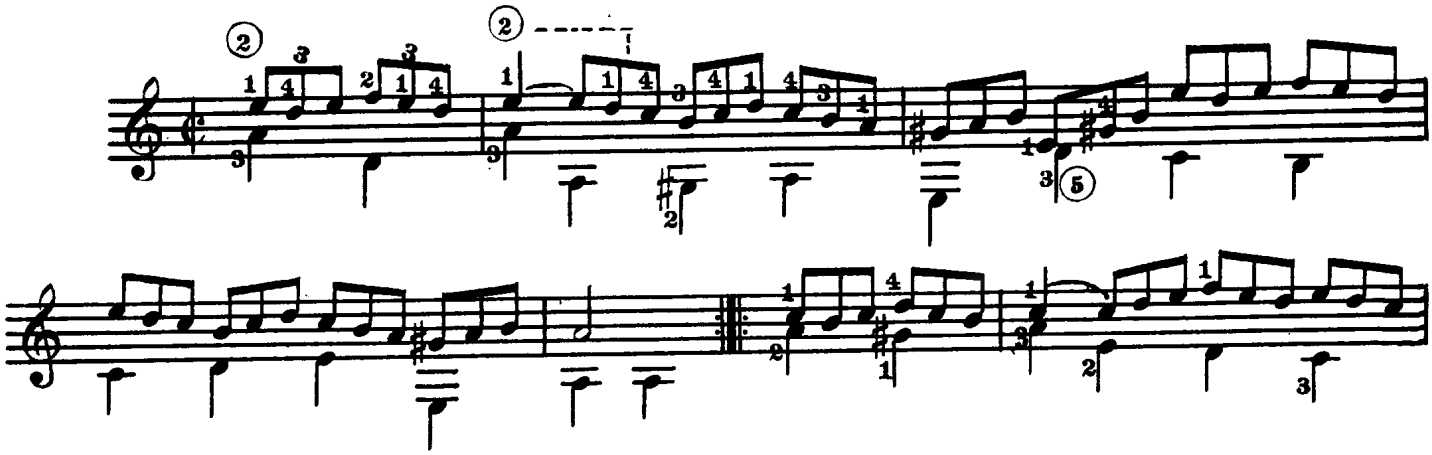

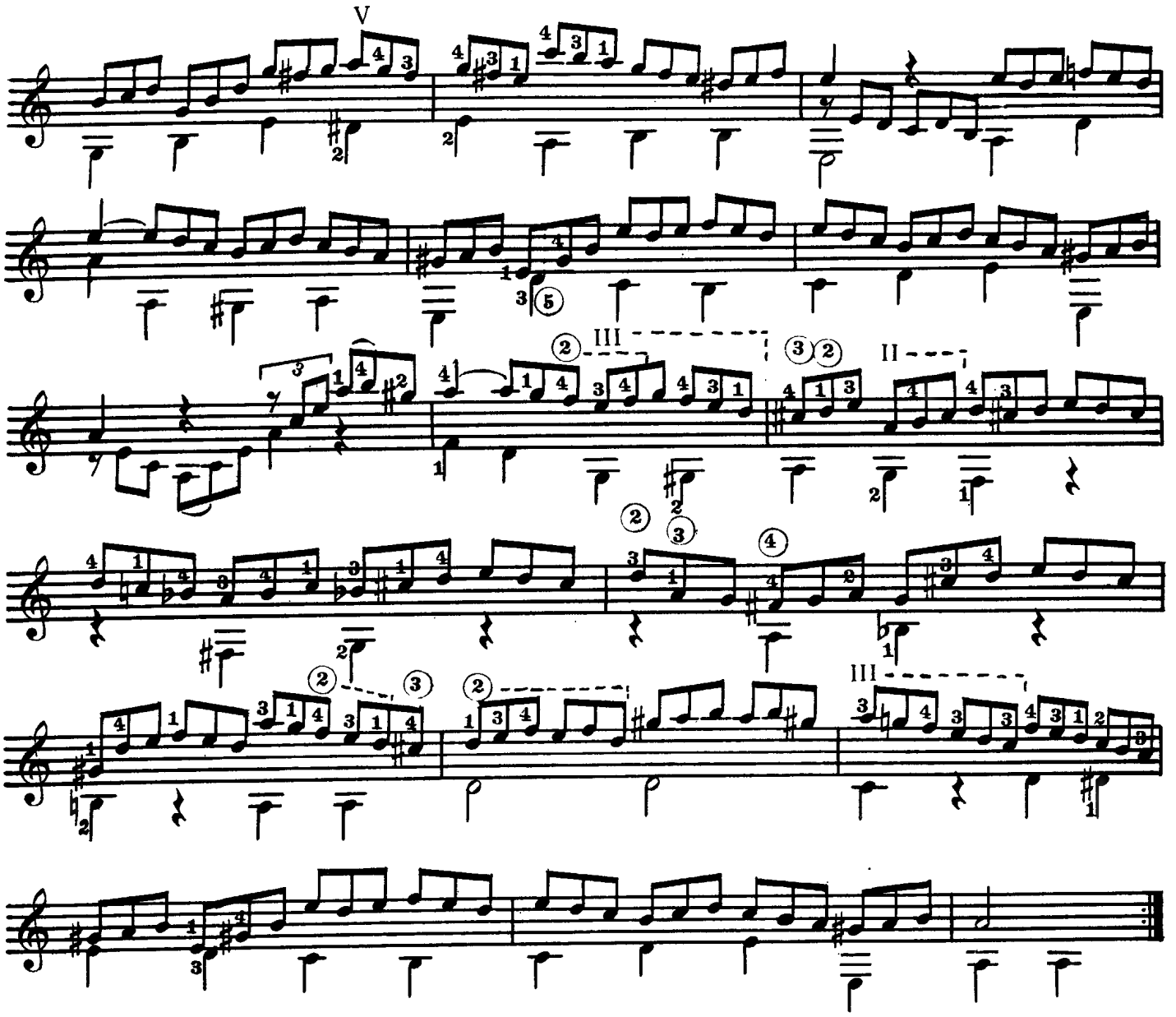

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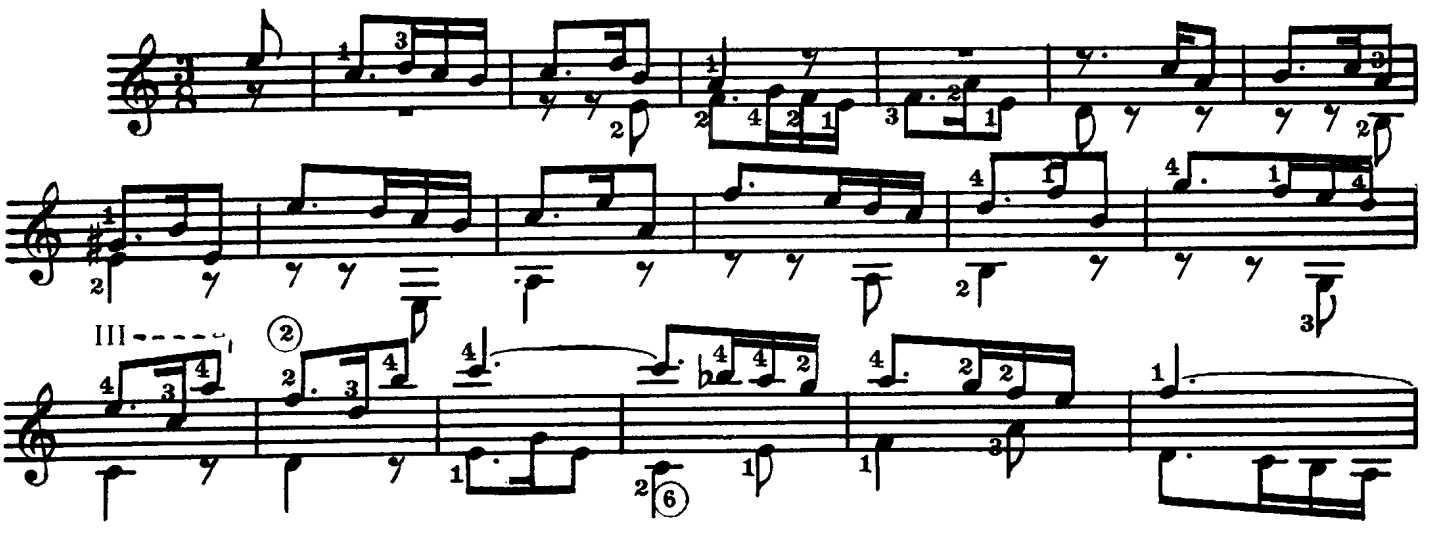

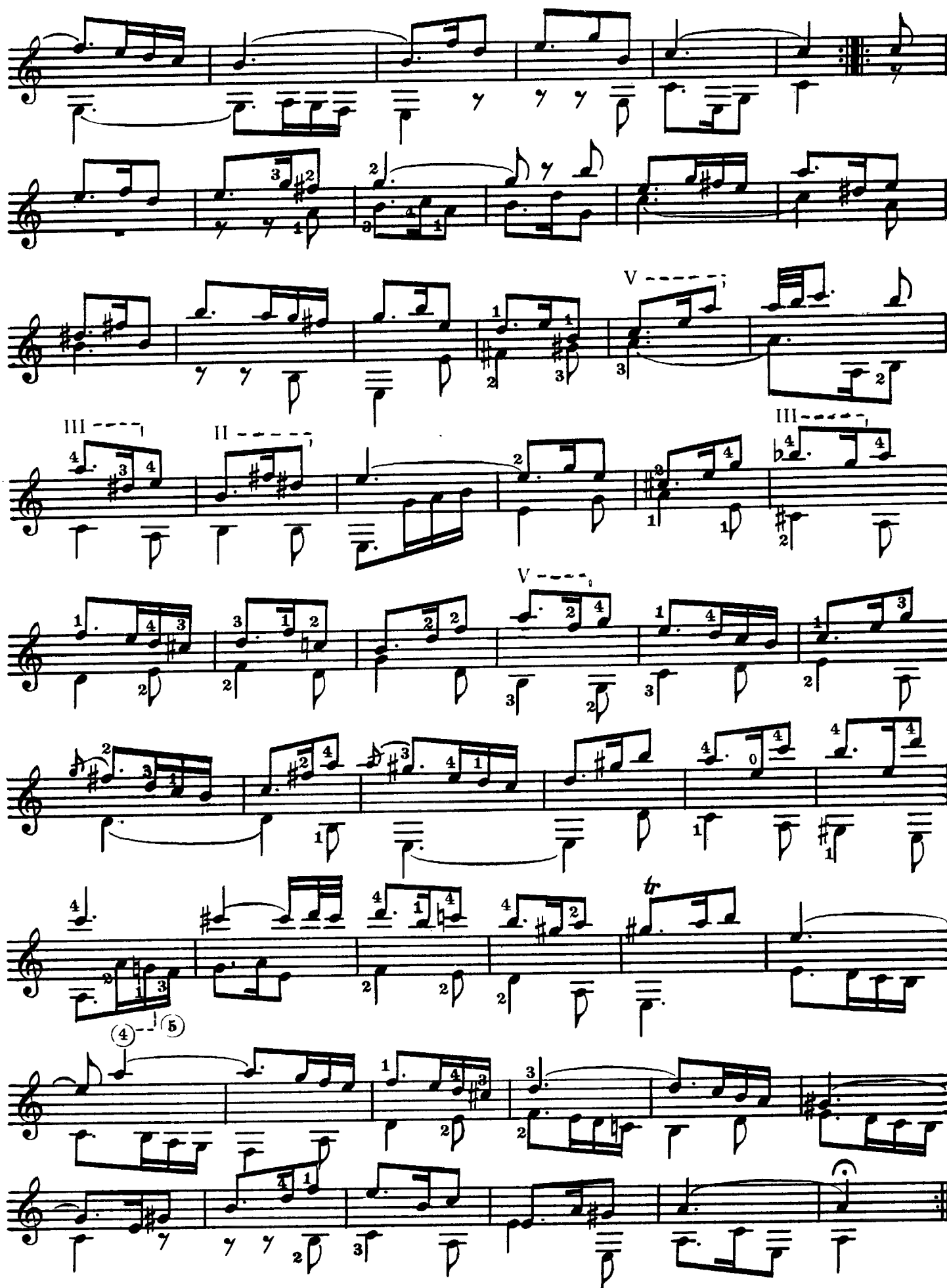
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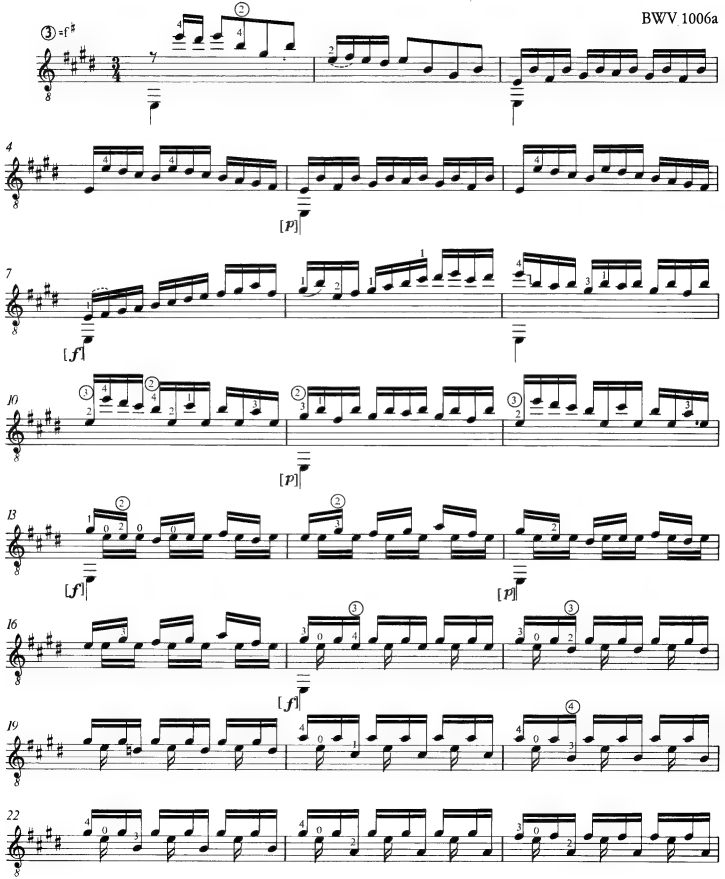
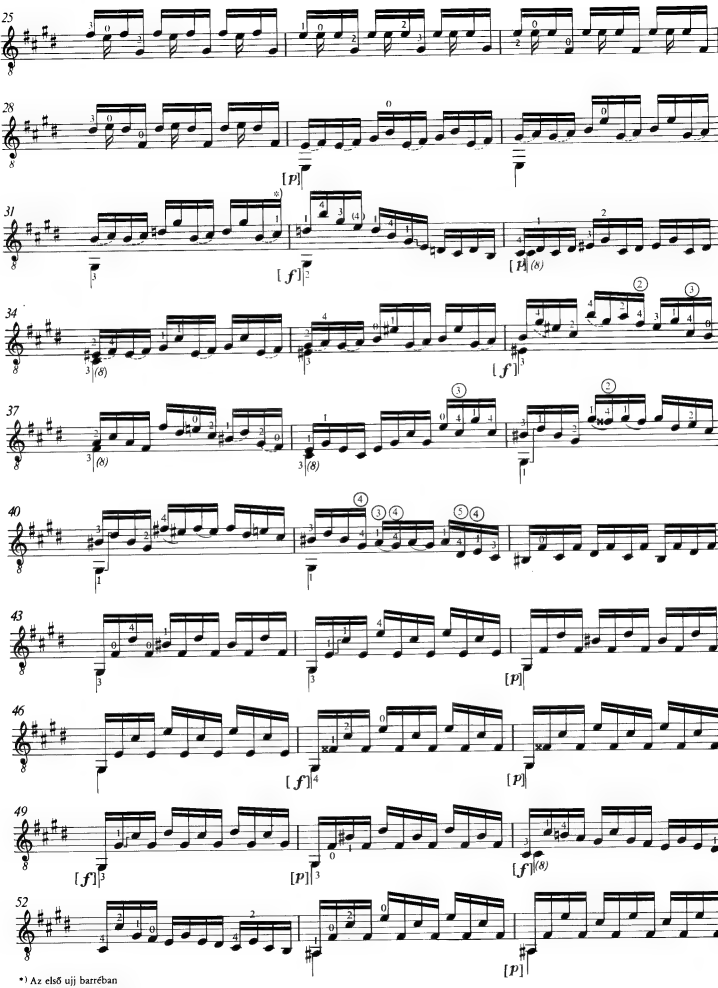
SUITE

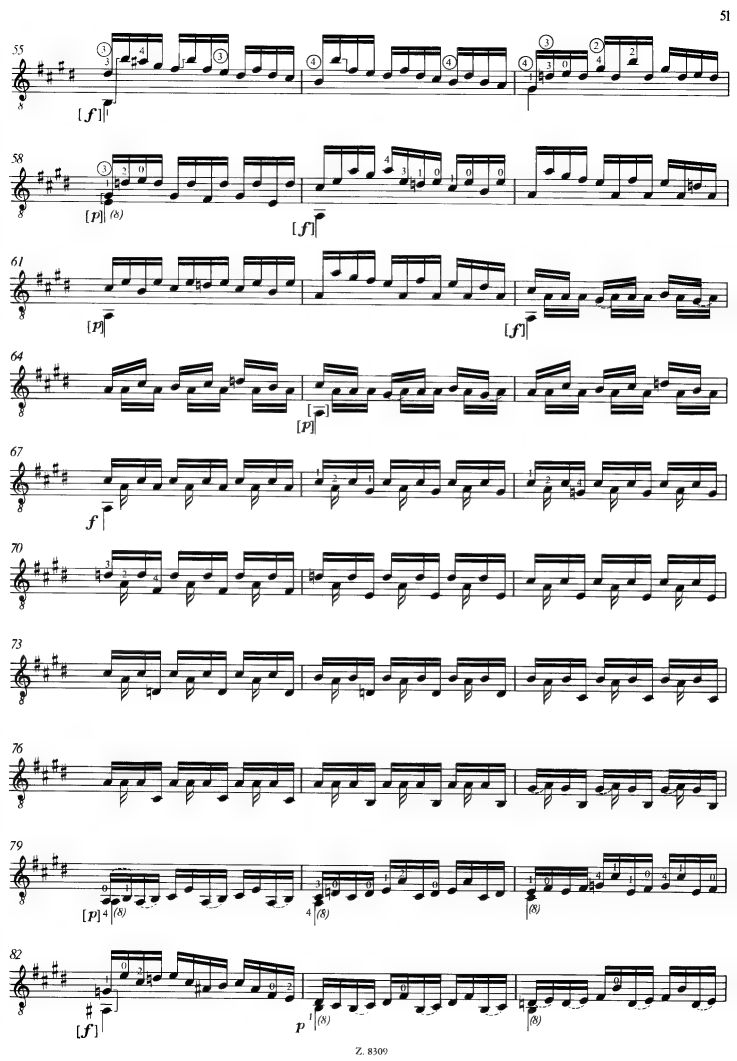
1. PRELUDE

BWV 1006a





*) Az első ujj barréban
The 1st finger in barré
Der 1. Finger in Barré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(8)
[f]
61
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76
79
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(8)
(8)
(8)
82
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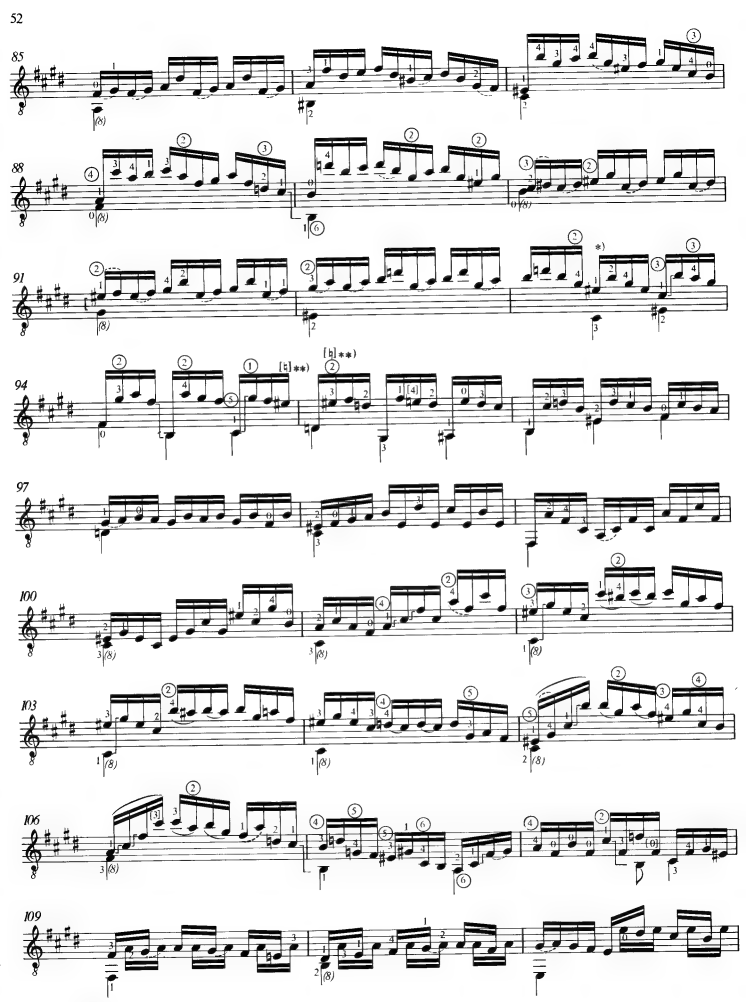
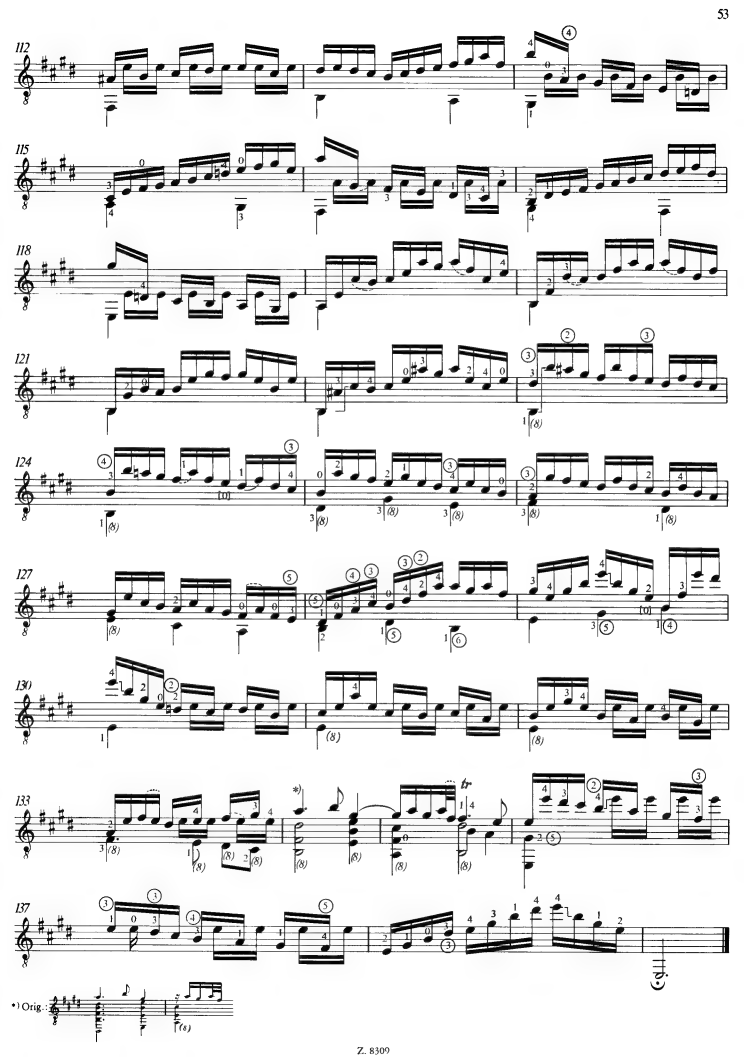
(8)
(8)



*) Az első ujj barréban
The 1st finger in barré
Der 1. Finger in Barré

**) A hegedűváltozat (BWV 1006) alapján
Based on the violin variant (BWV 1006)
Aufgrund der Violinenvariante (BWV 1006)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121
124
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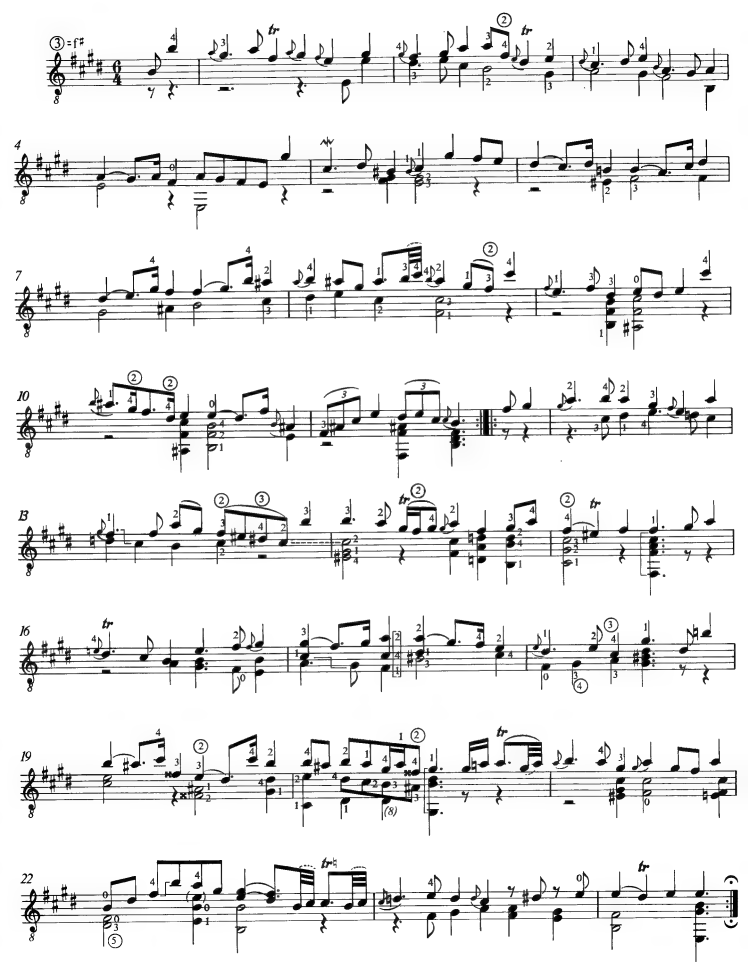
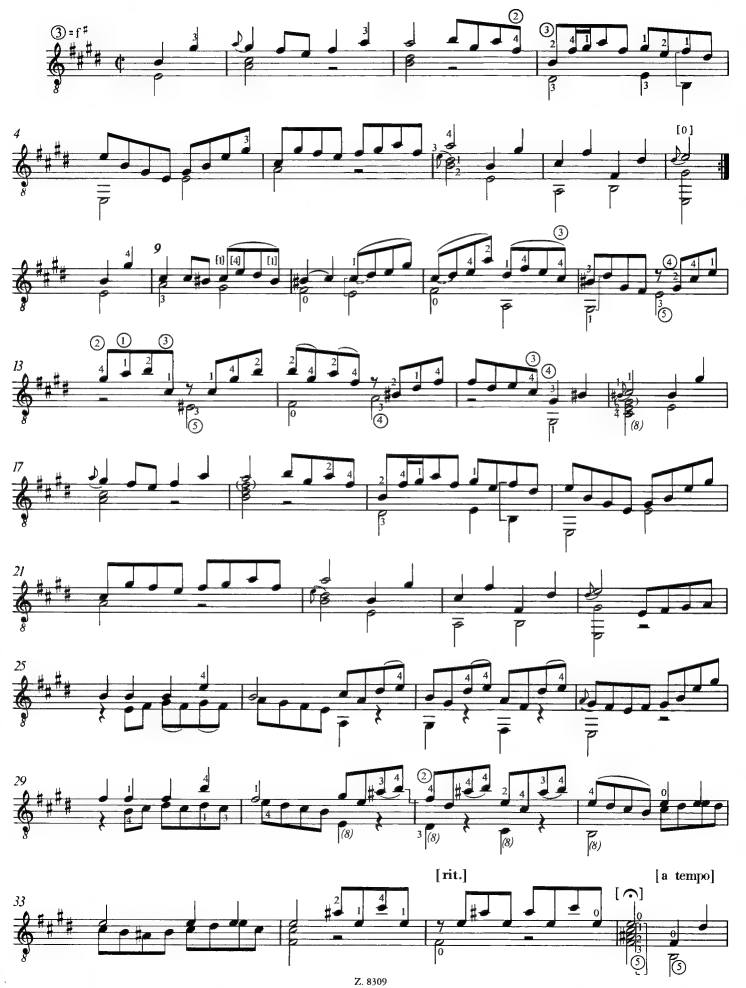
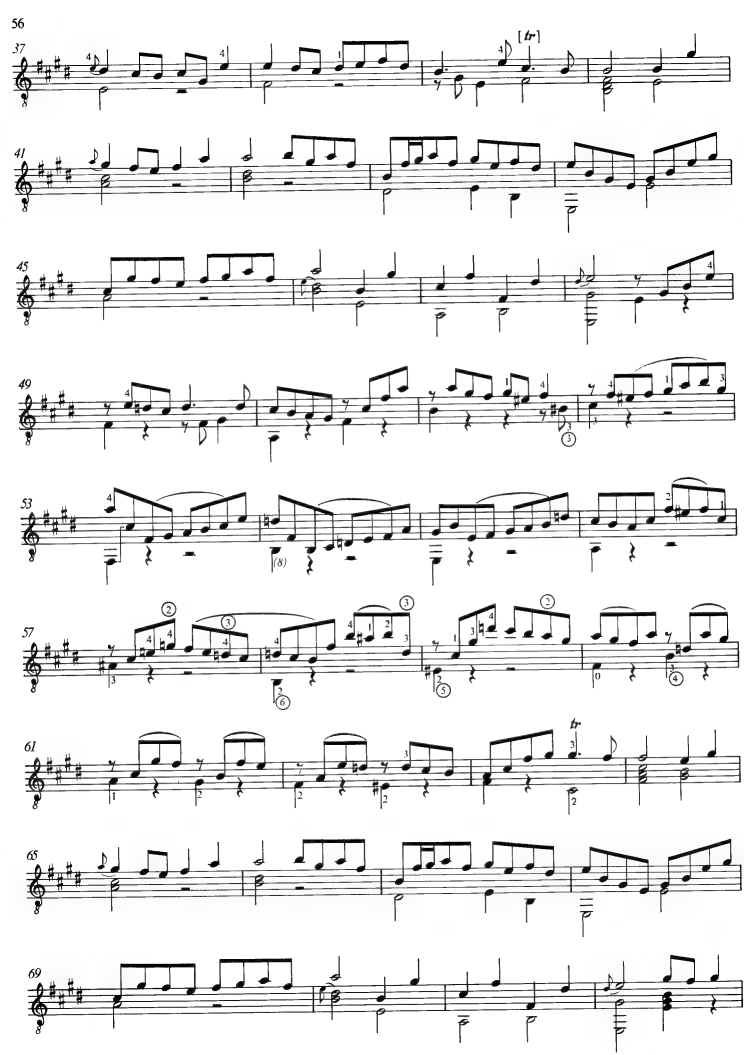
130
133
137
*) Orig.

2. LOURE



3. GAVOTTE en RONDEAU

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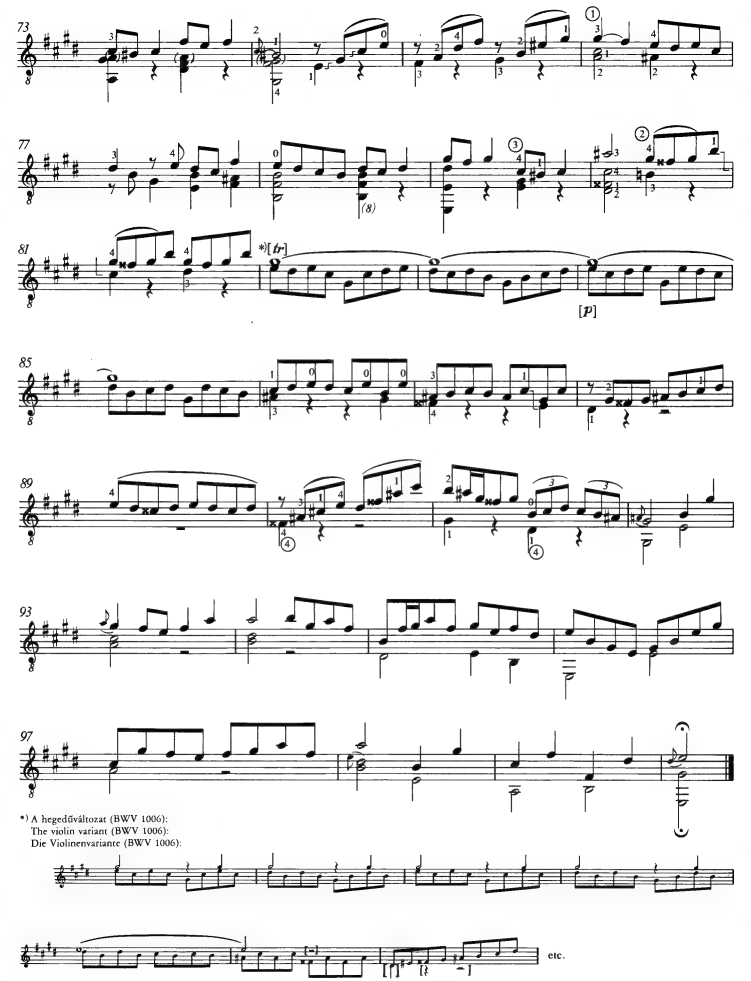
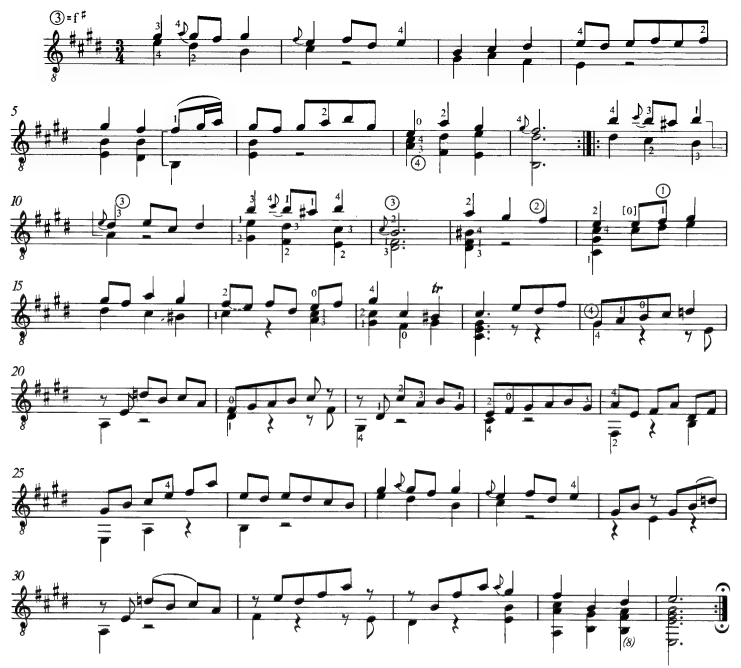

73
77
81
*)[tr]
[p]
85
89
93
97
*) A hegedűváltozat (BWV 1006):
The violin variant (BWV 1006):
Die Violinenvariante (BWV 1006):
etc.

4. MENUET I



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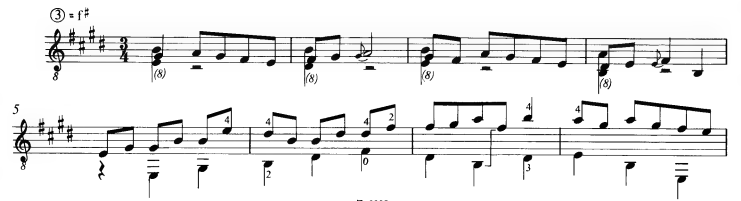

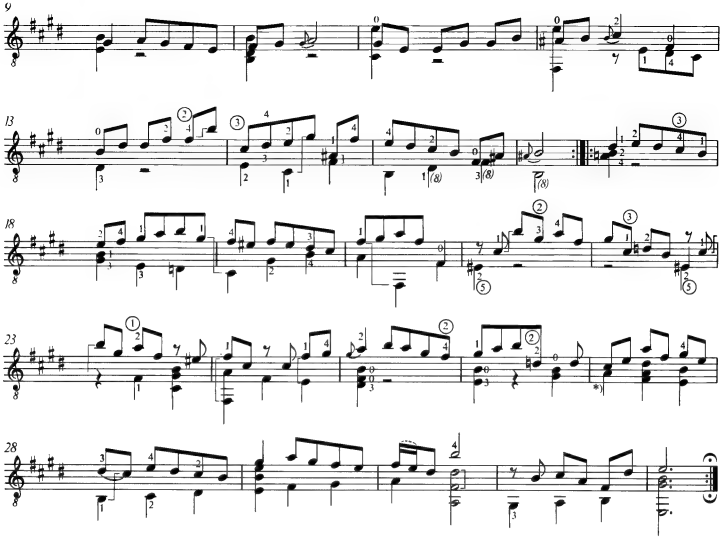

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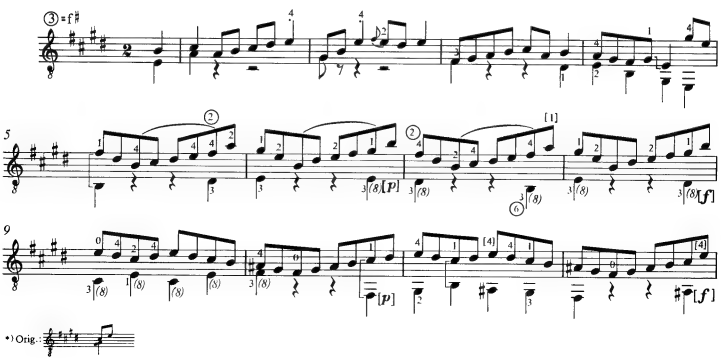

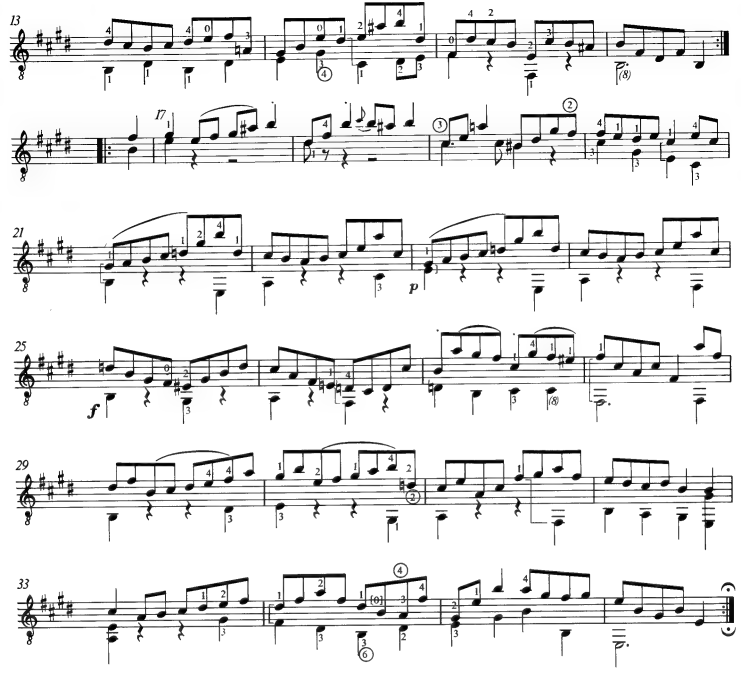

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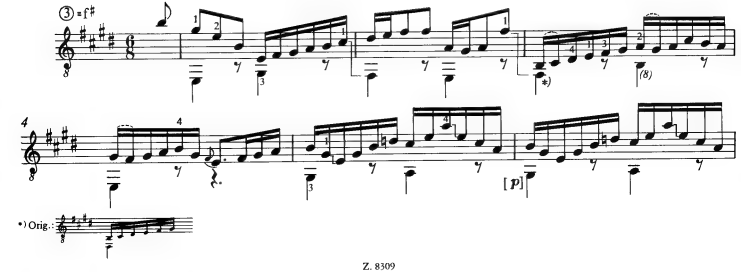

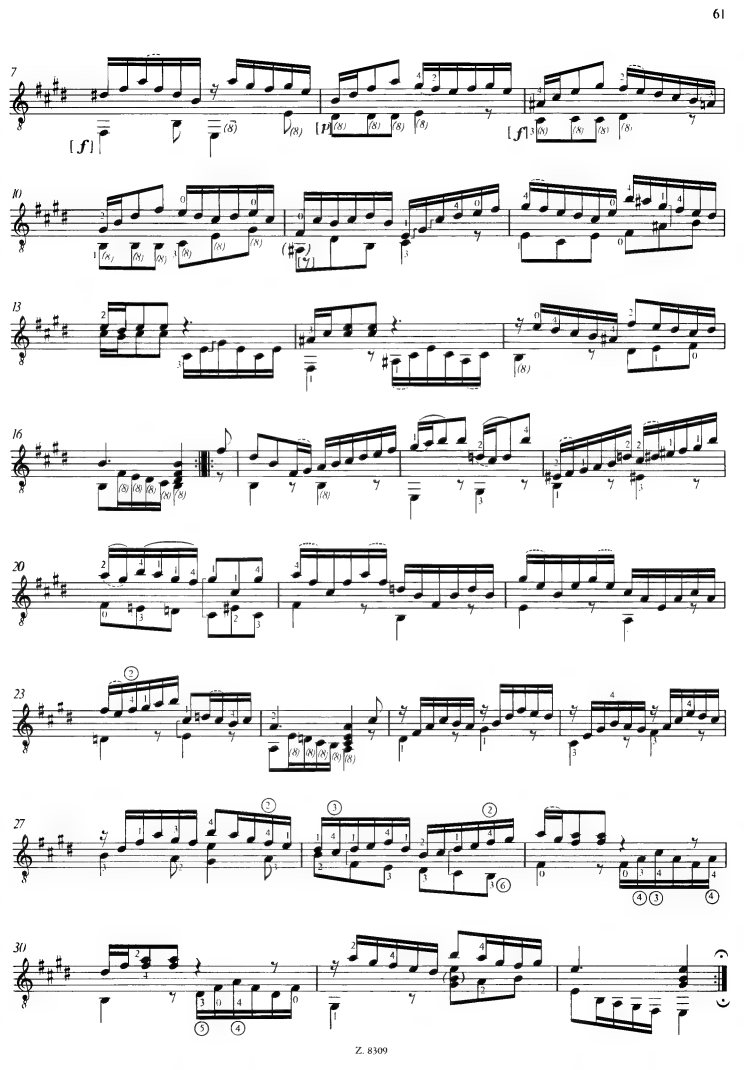

СЮИТА IV *

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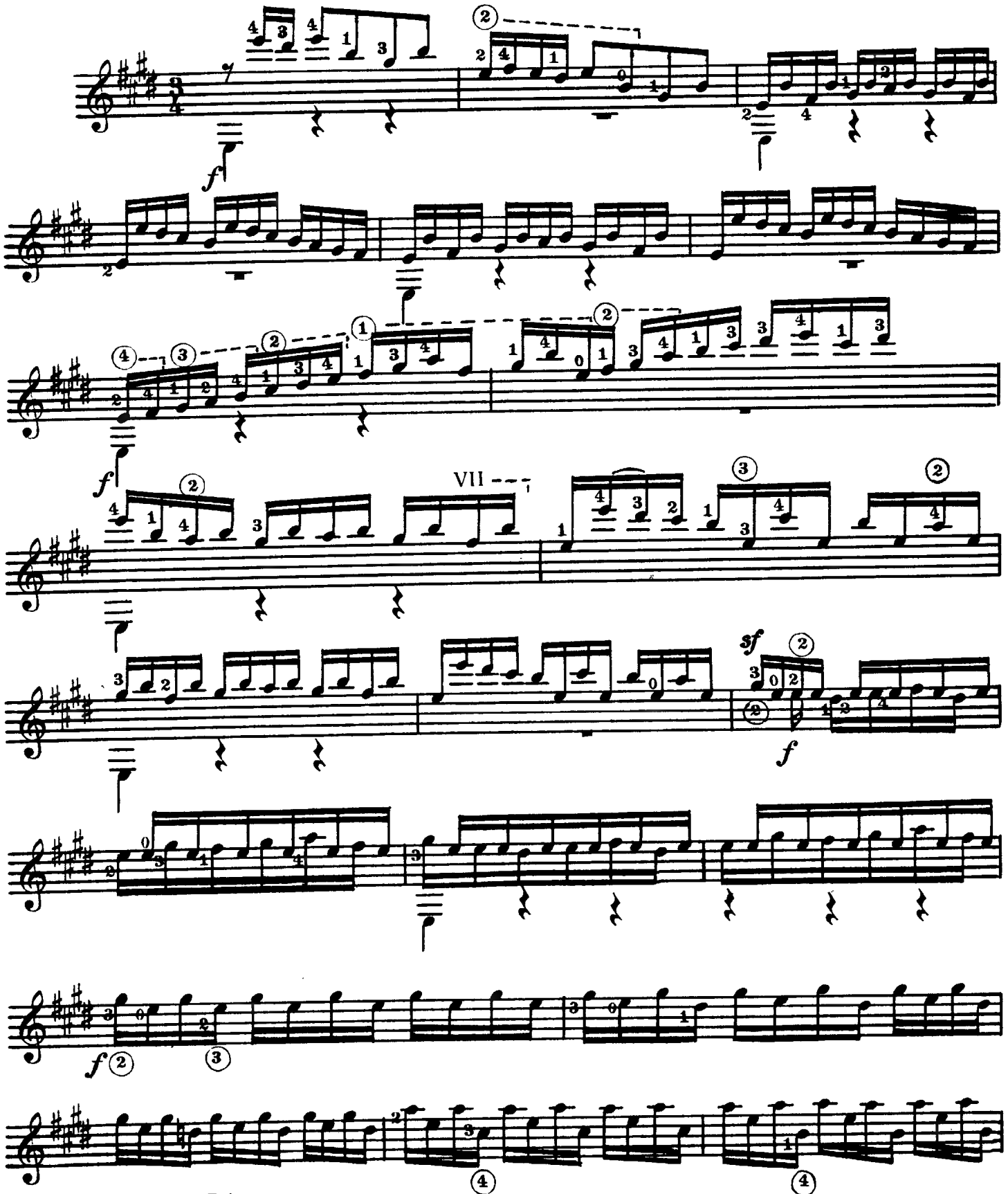
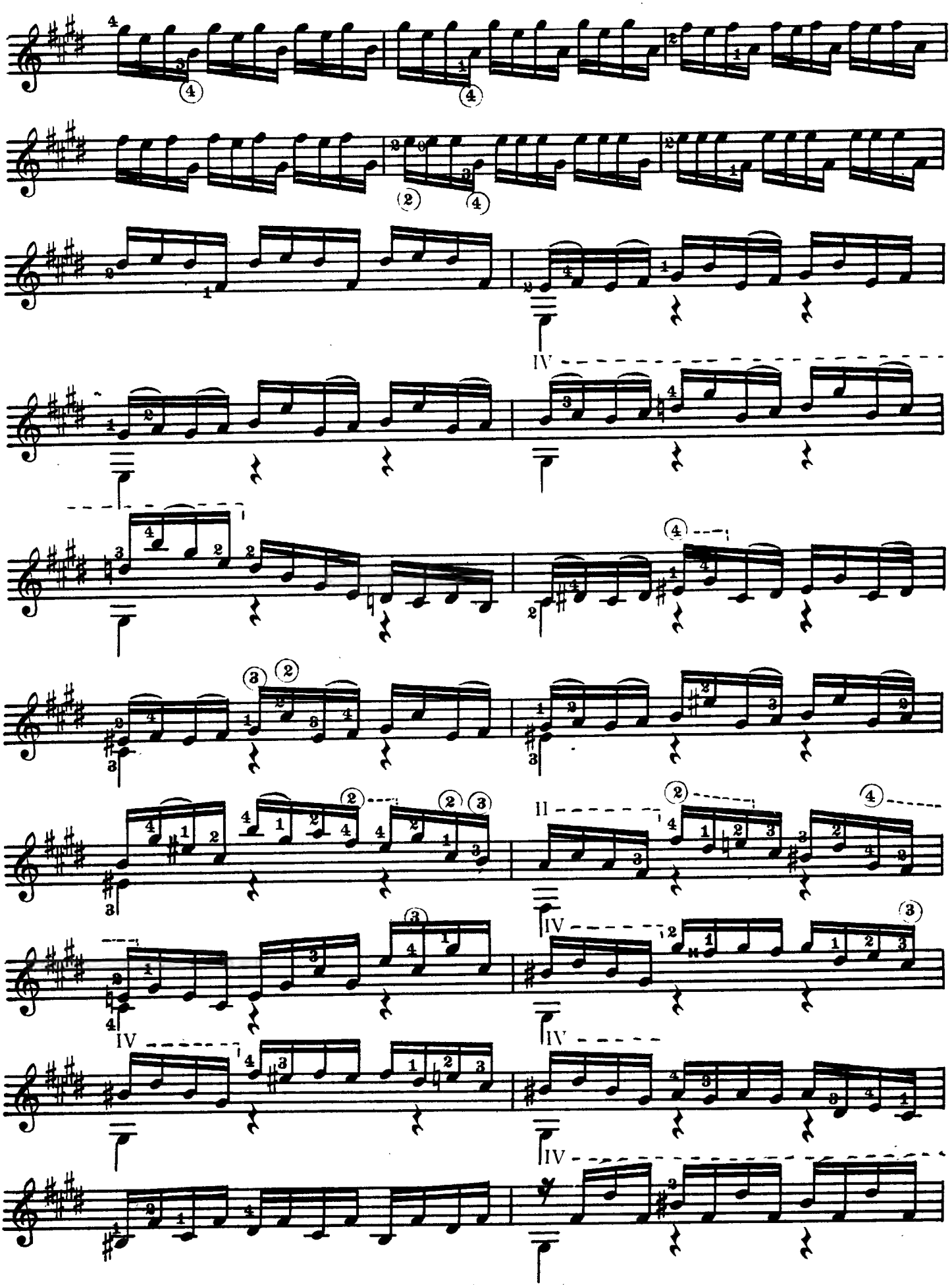
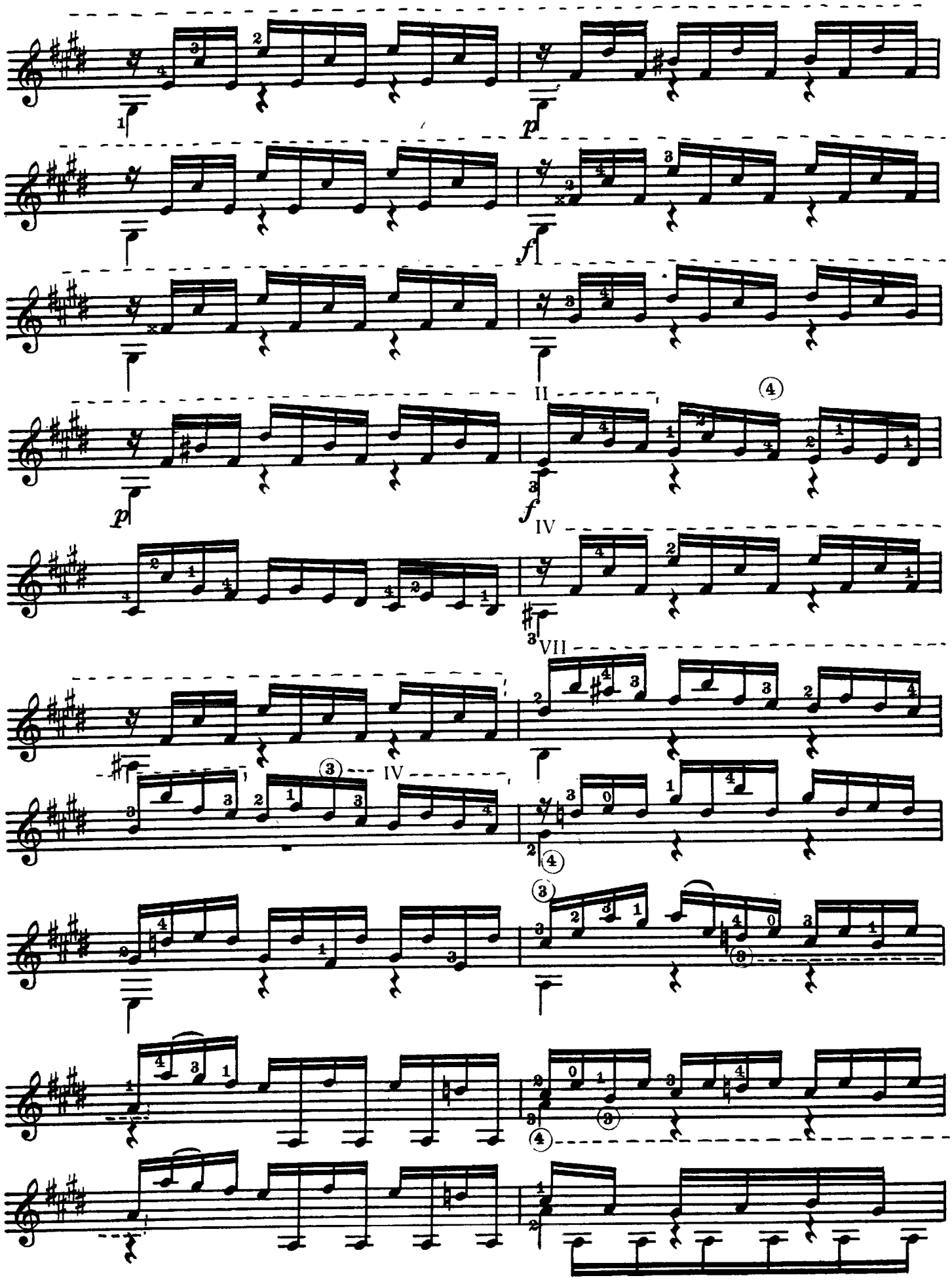


* Тональность оригинала E-dur

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VII
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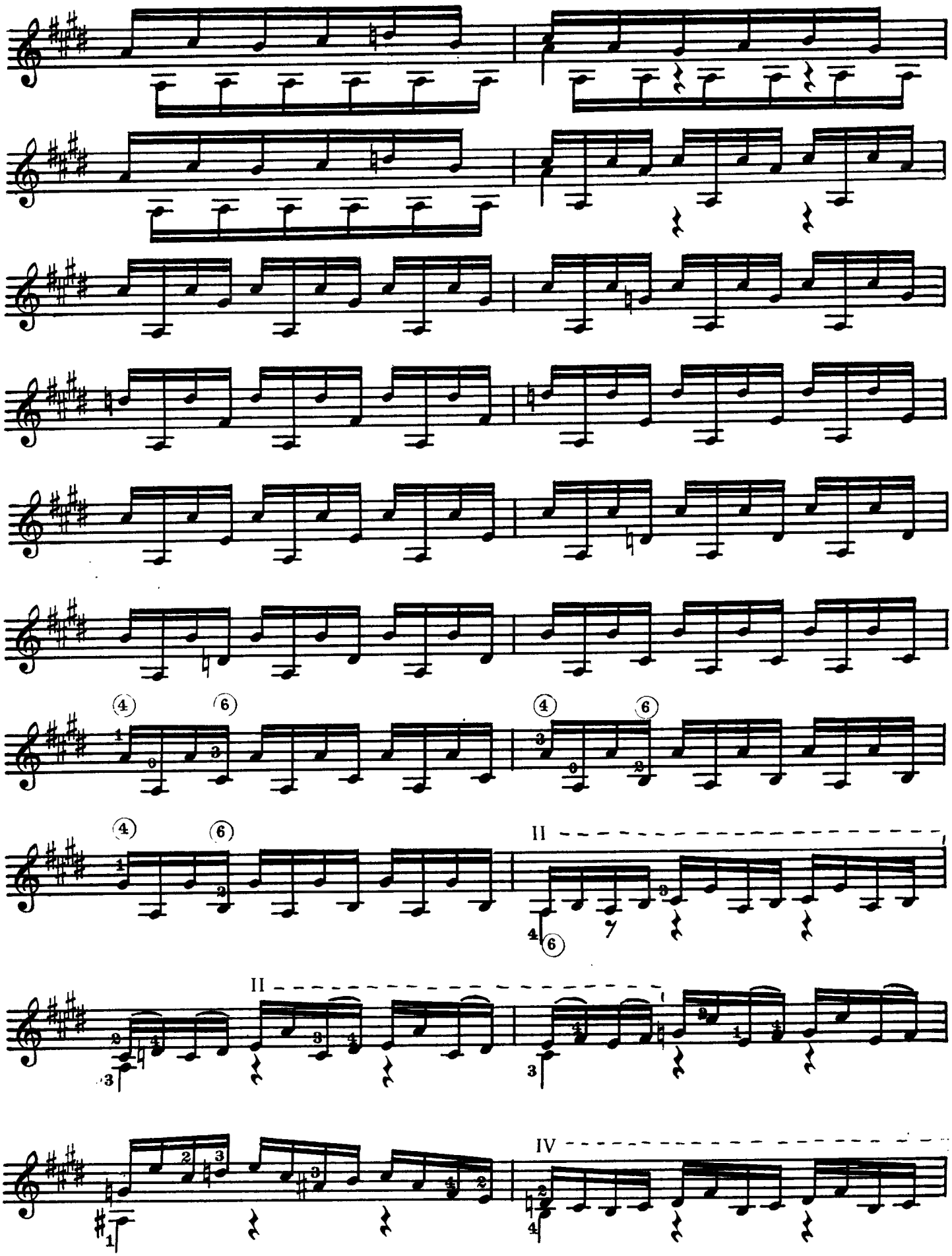
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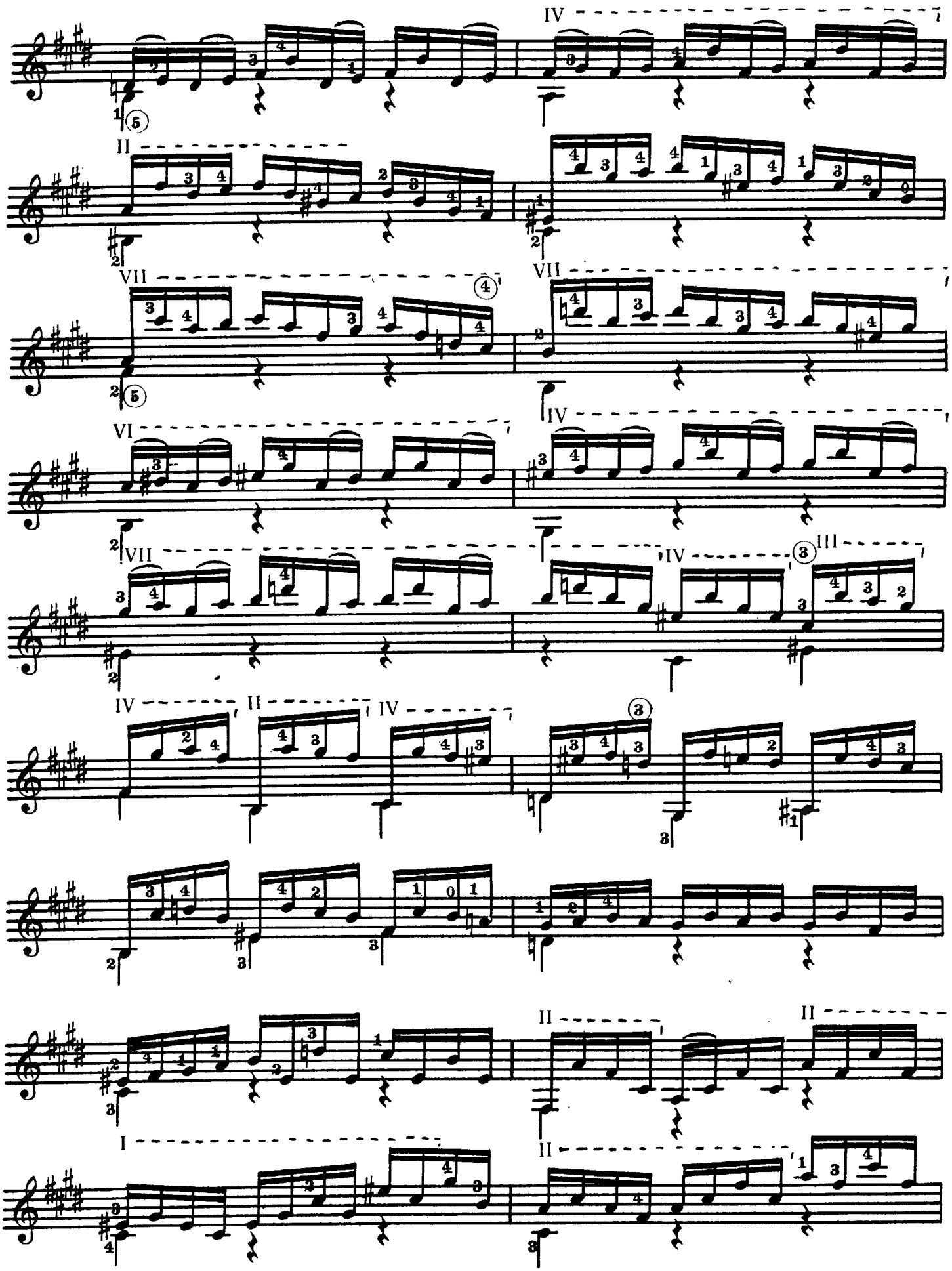

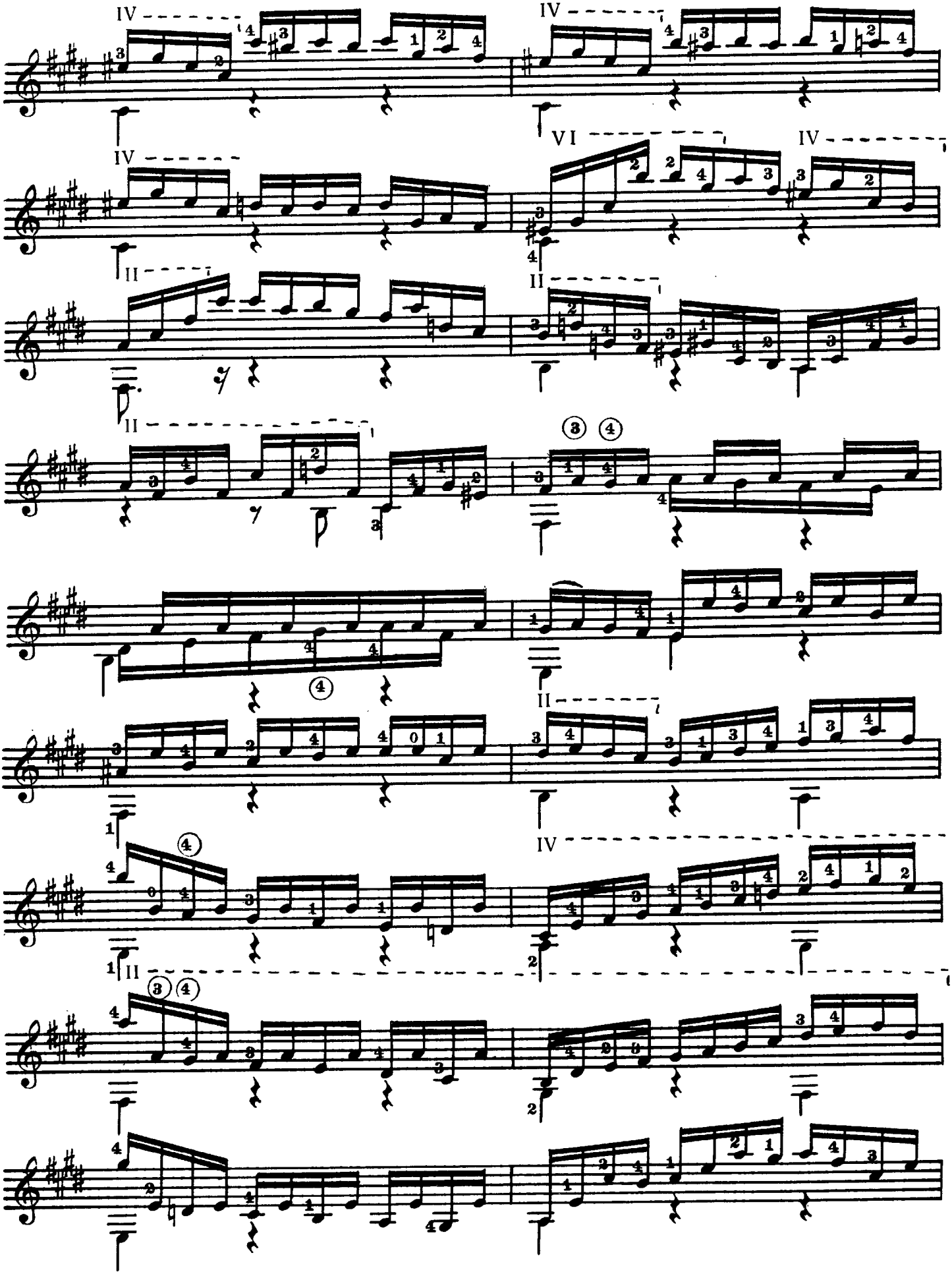
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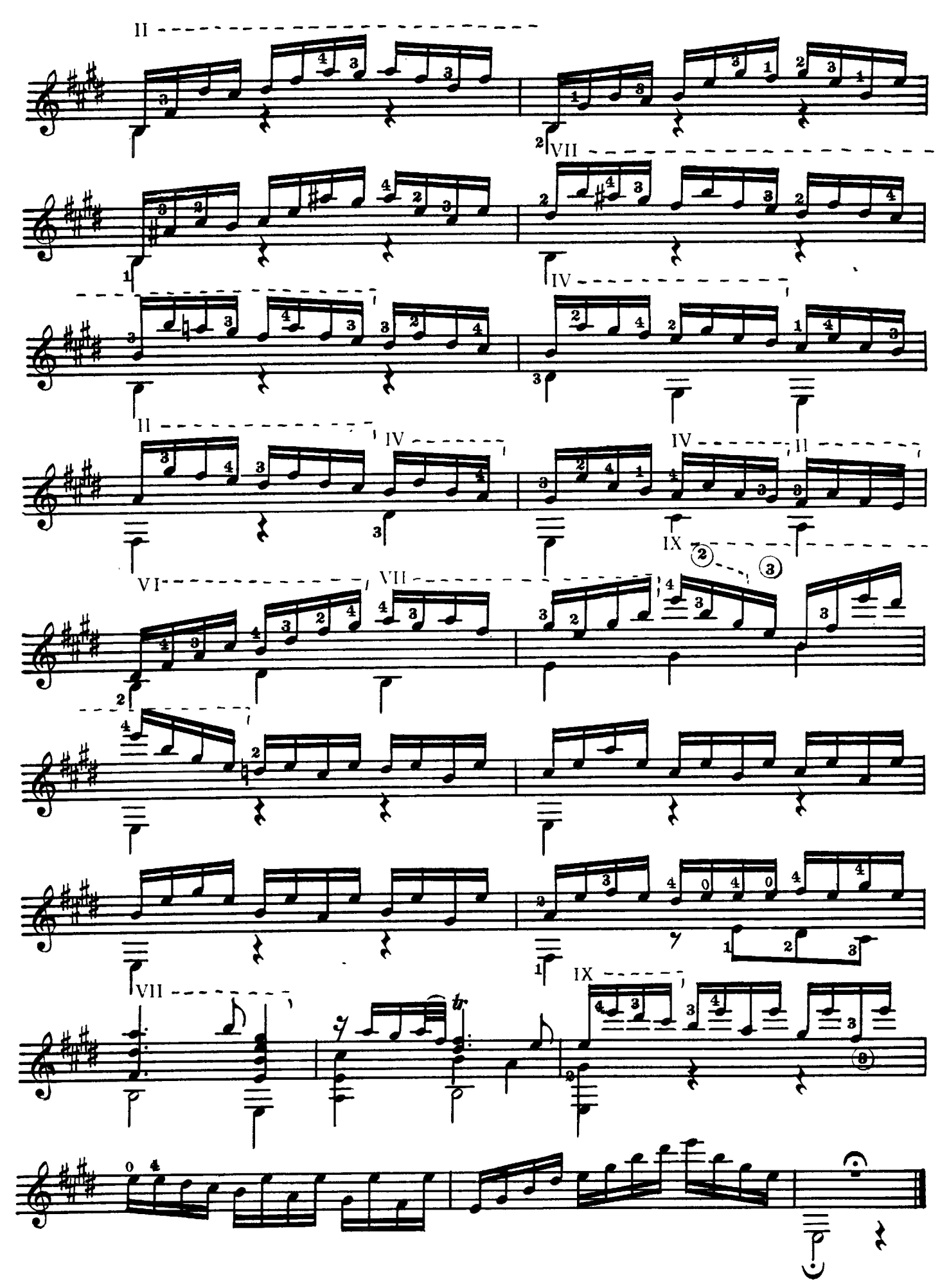
③ ④



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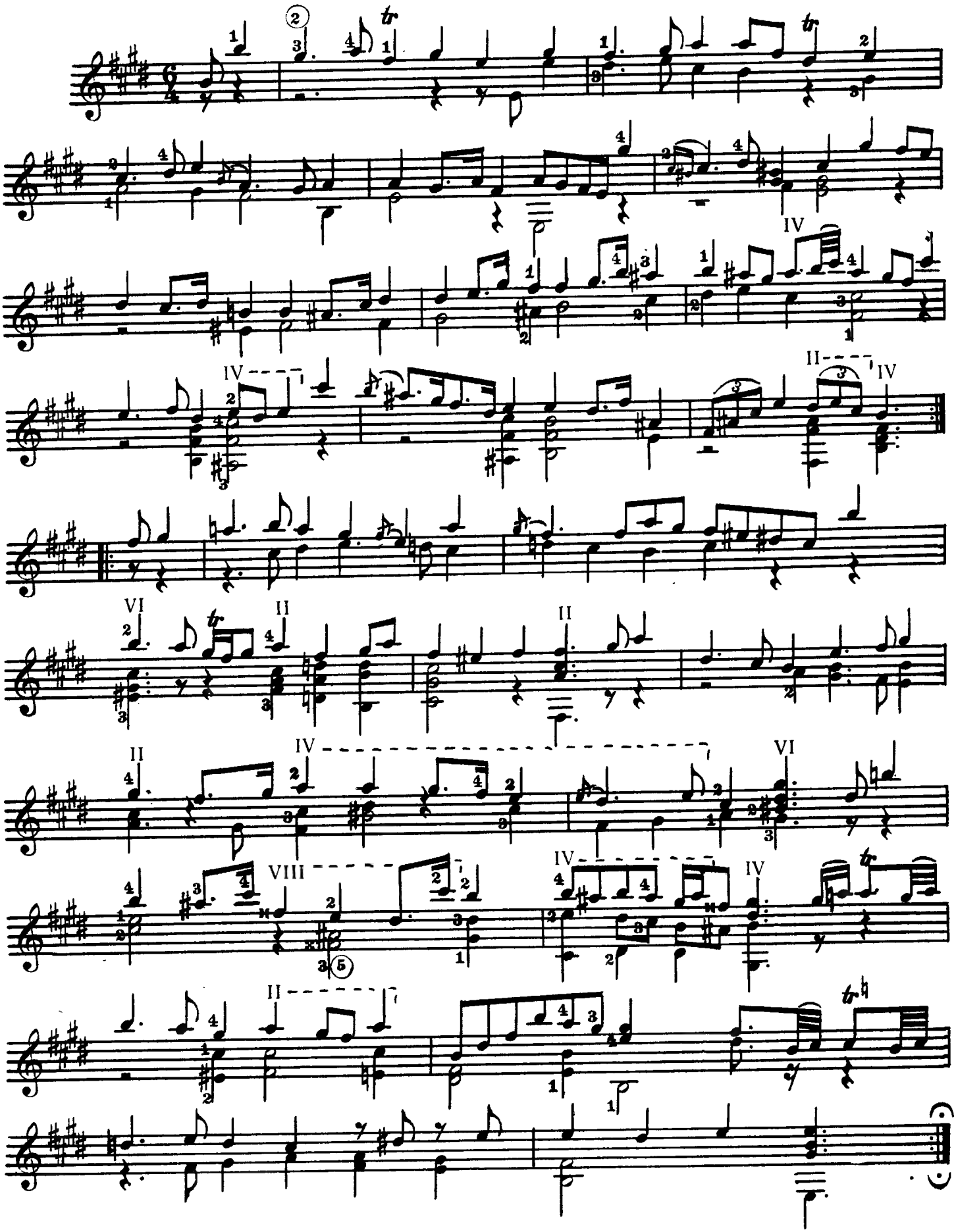

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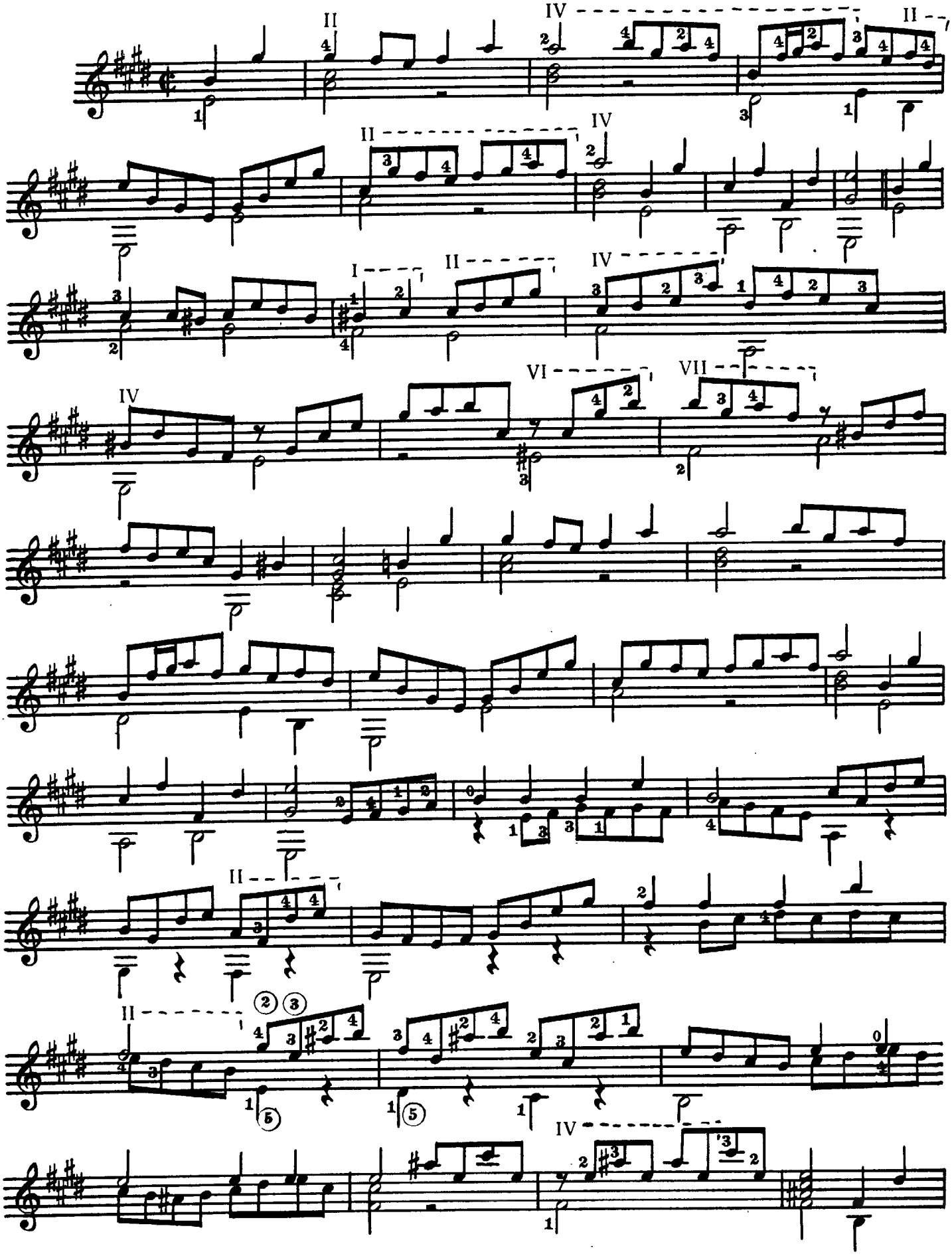

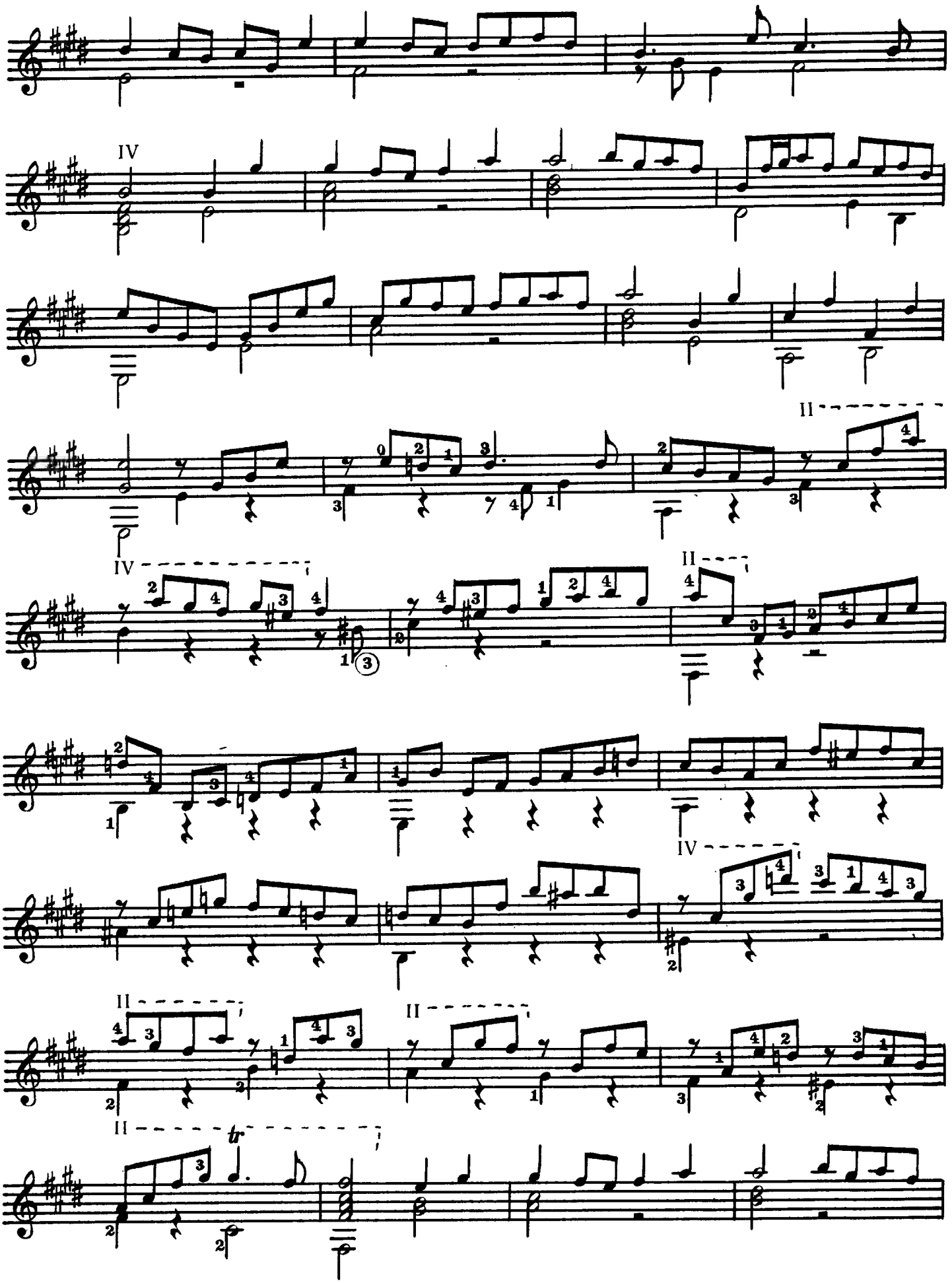
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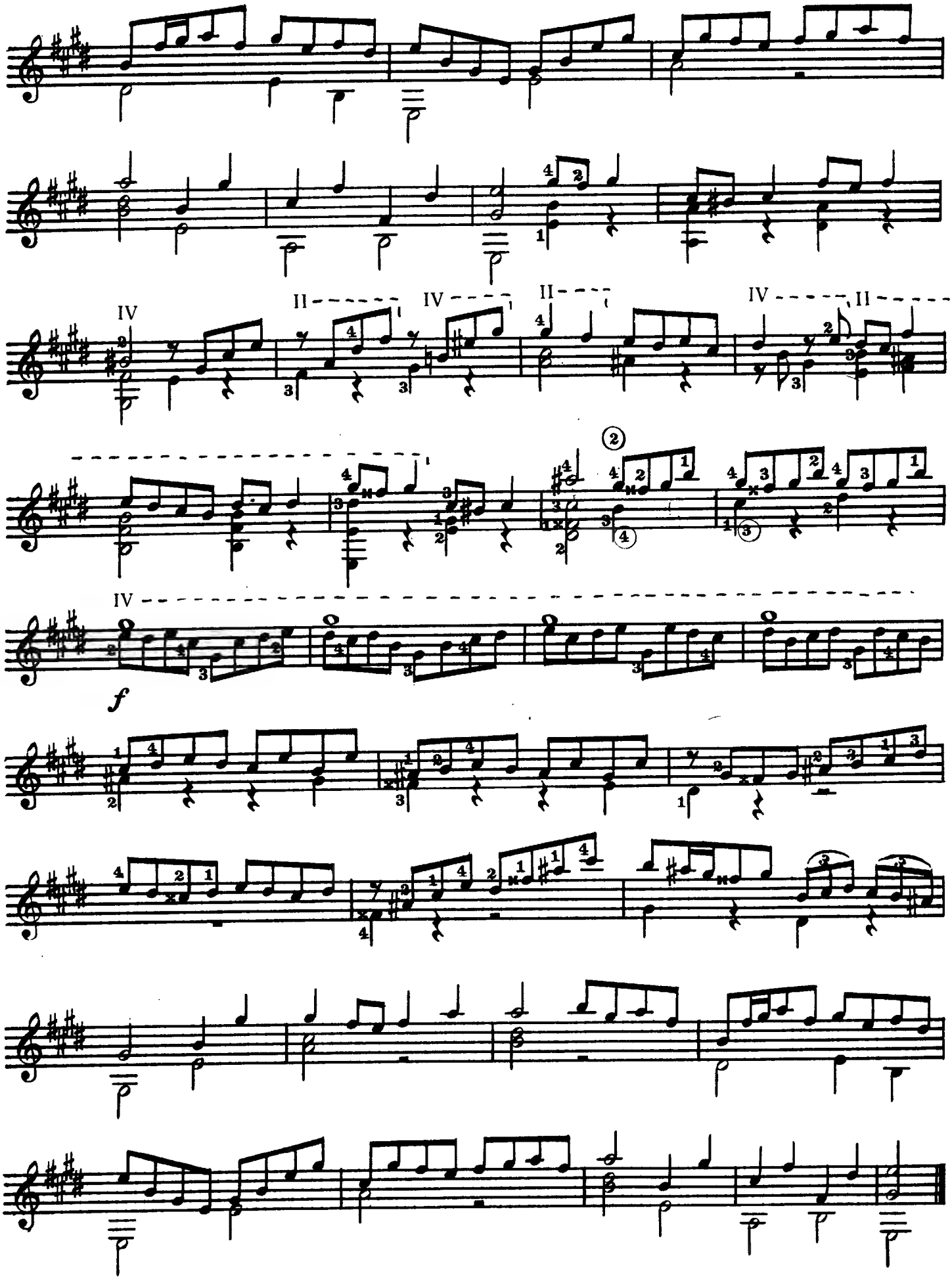
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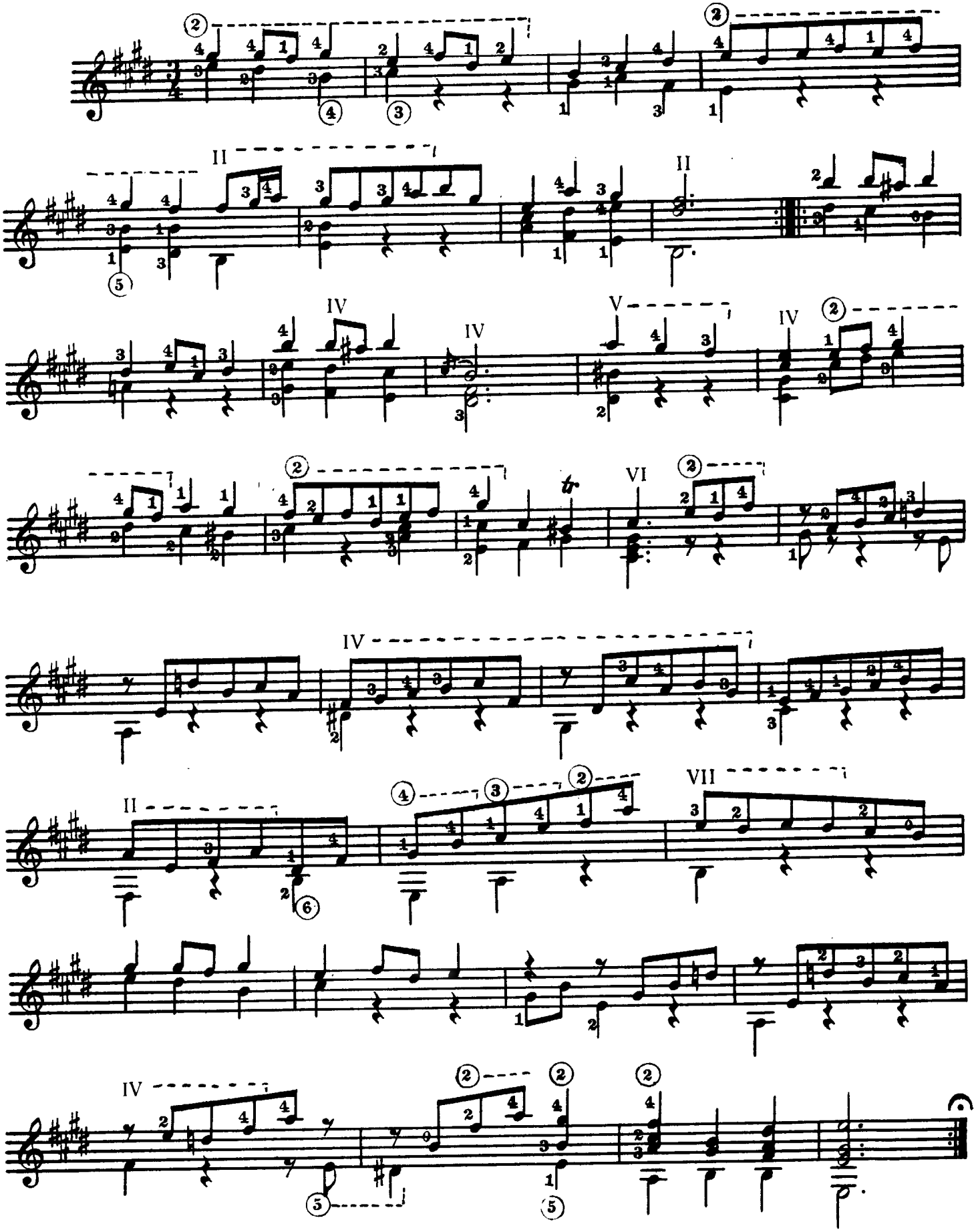
МЕНУЭТ I



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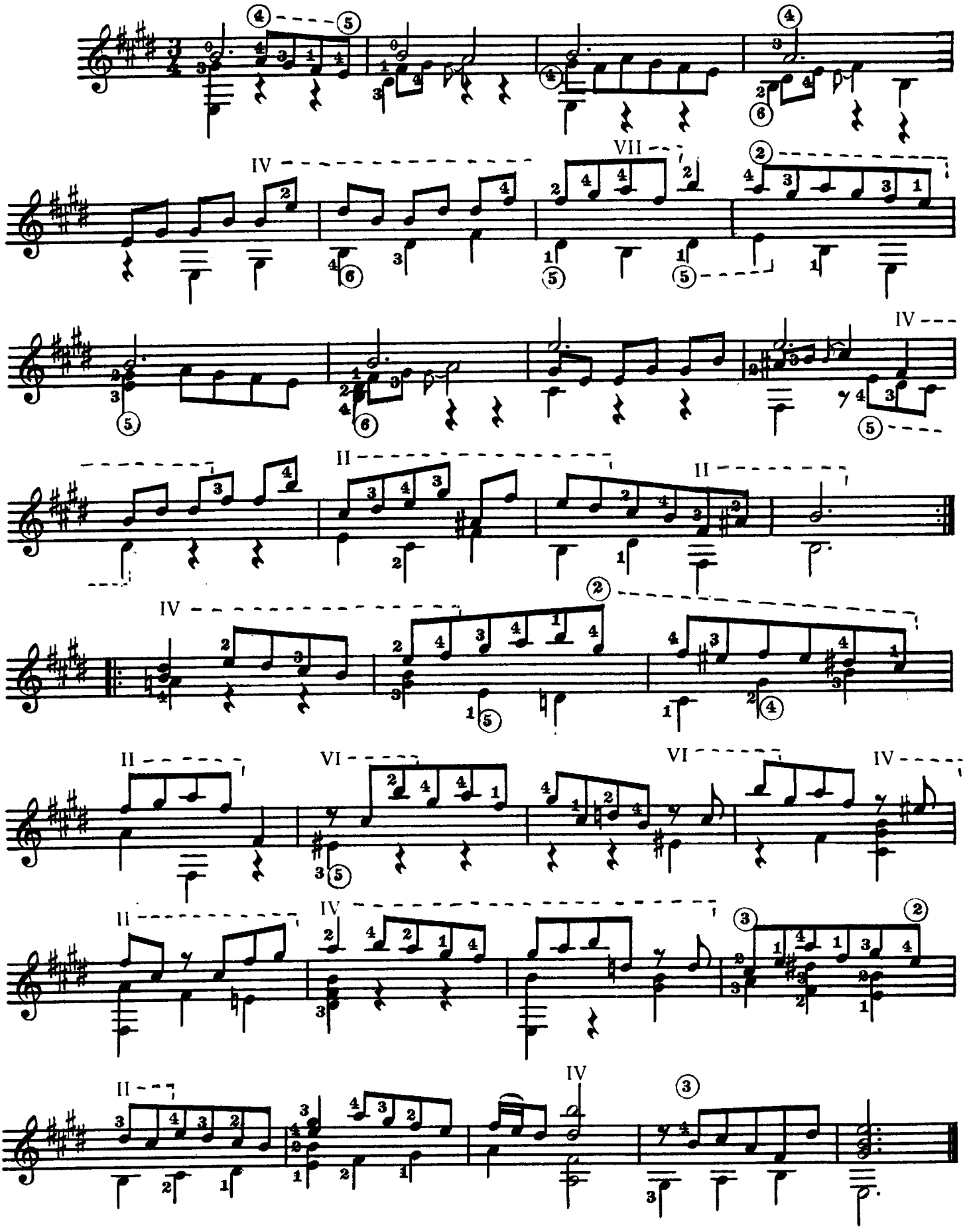

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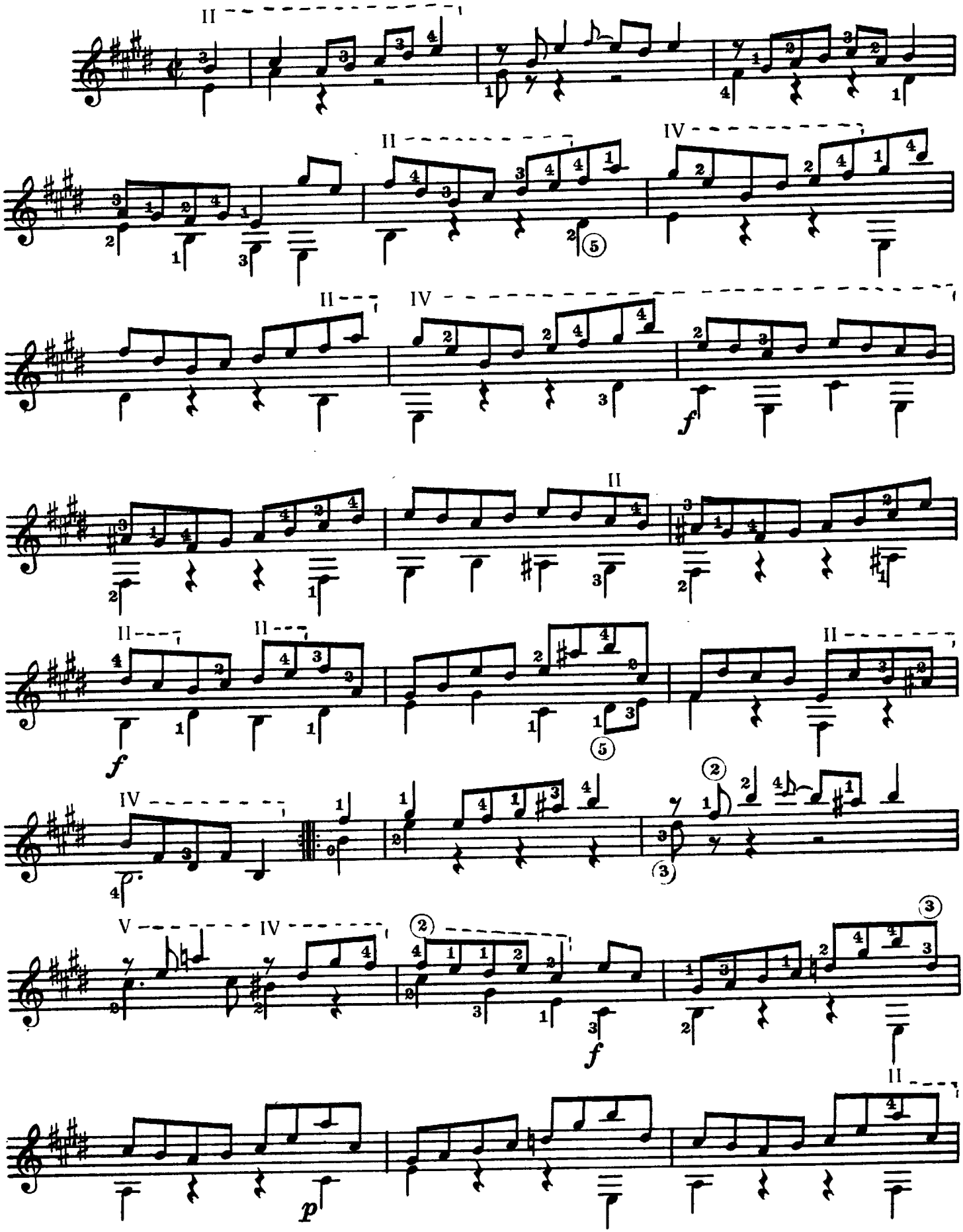

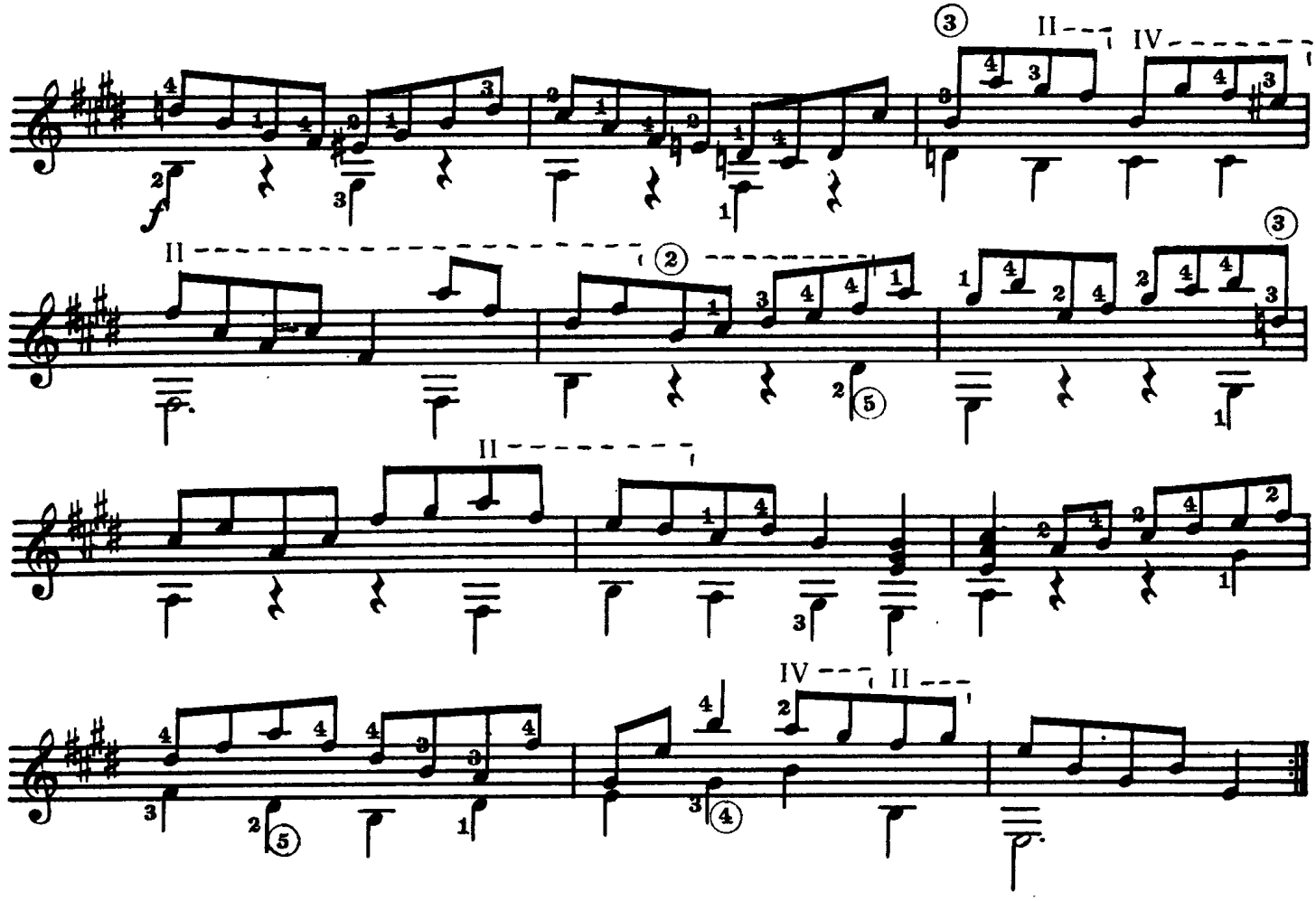

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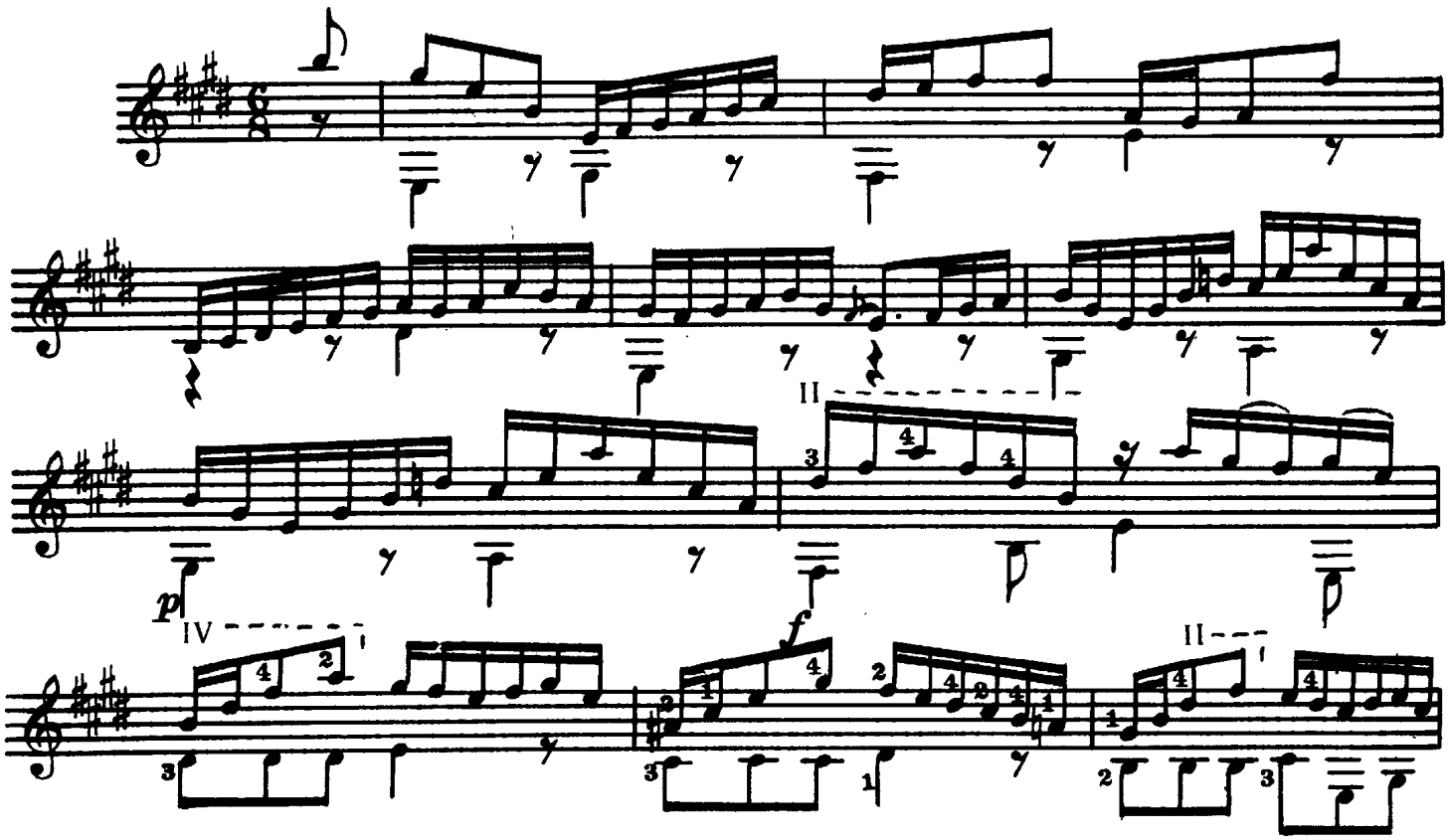

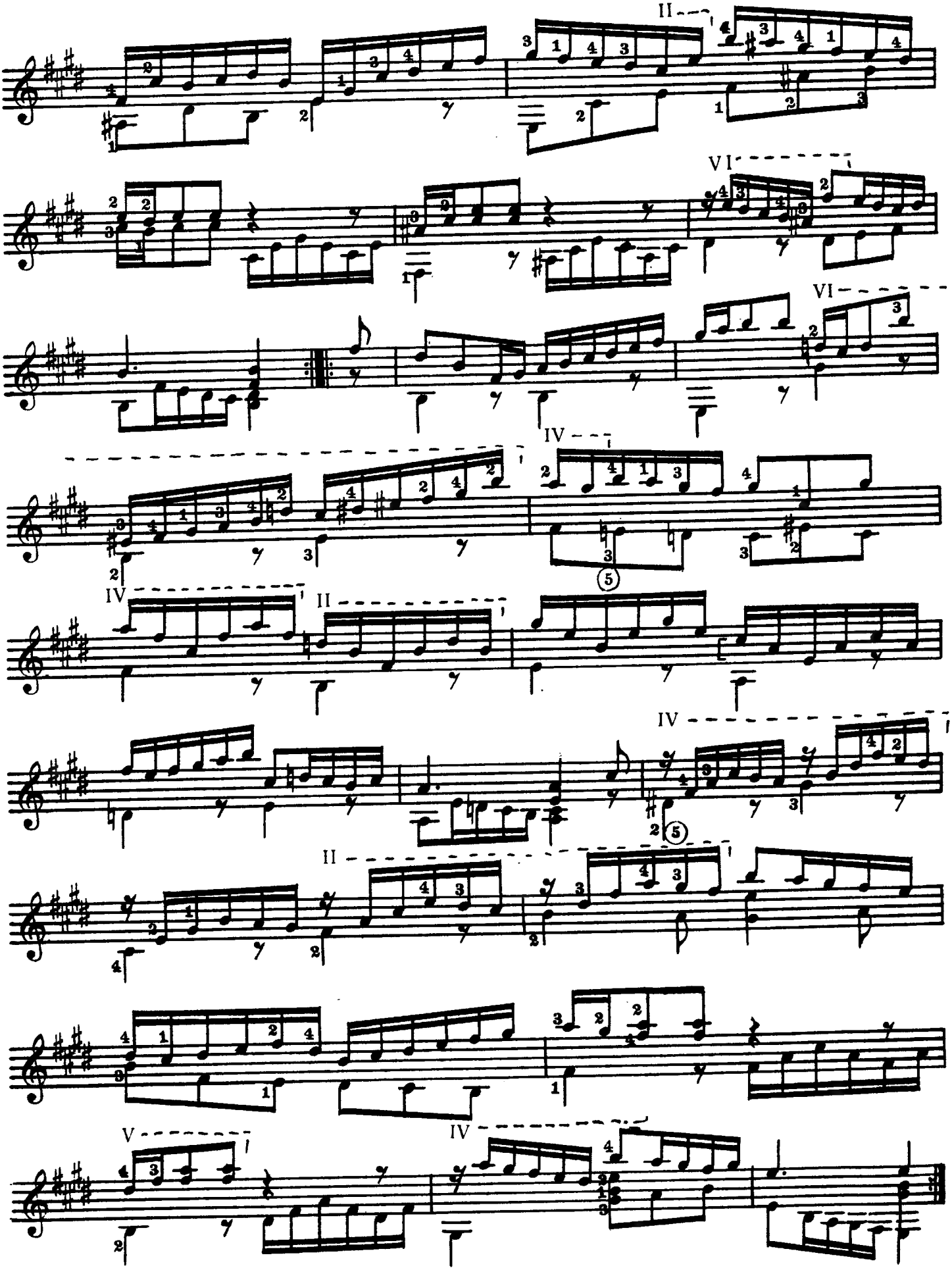
II
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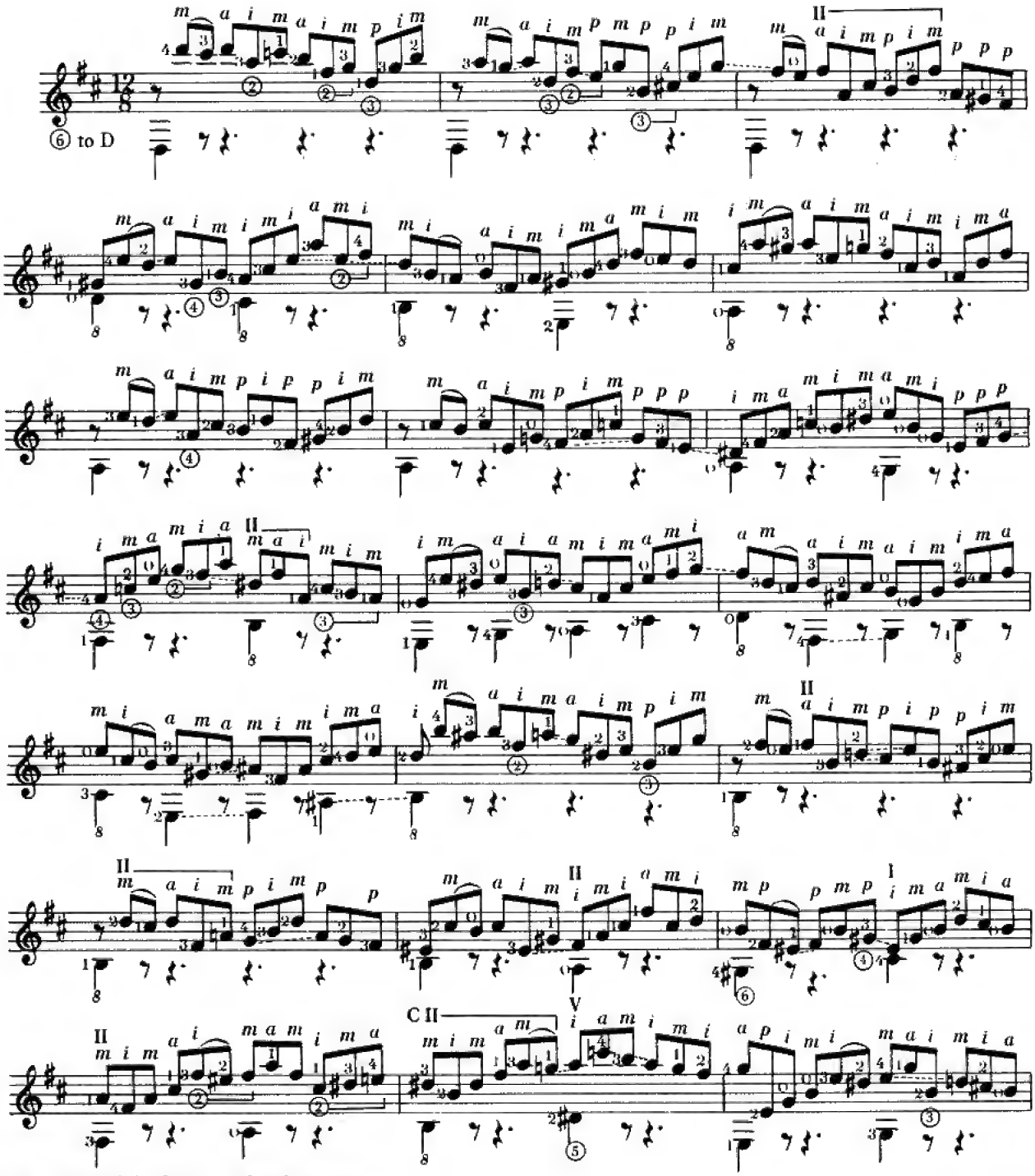
PRELUDE, FUGUE, AND ALLEGRO

Edited and fingered by
Hector Quine

J. S. BACH
(BWV 998)

PRELUDE



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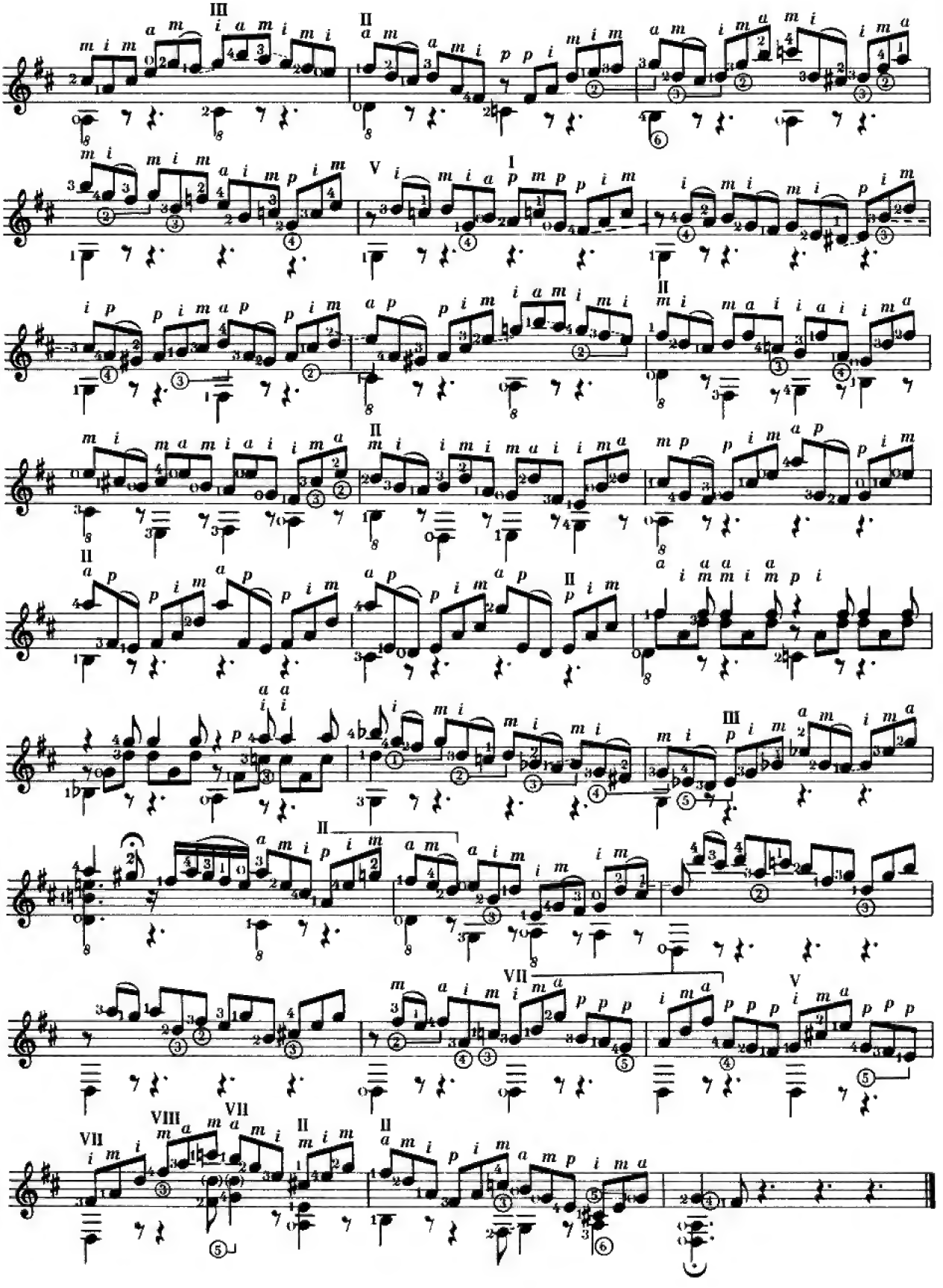

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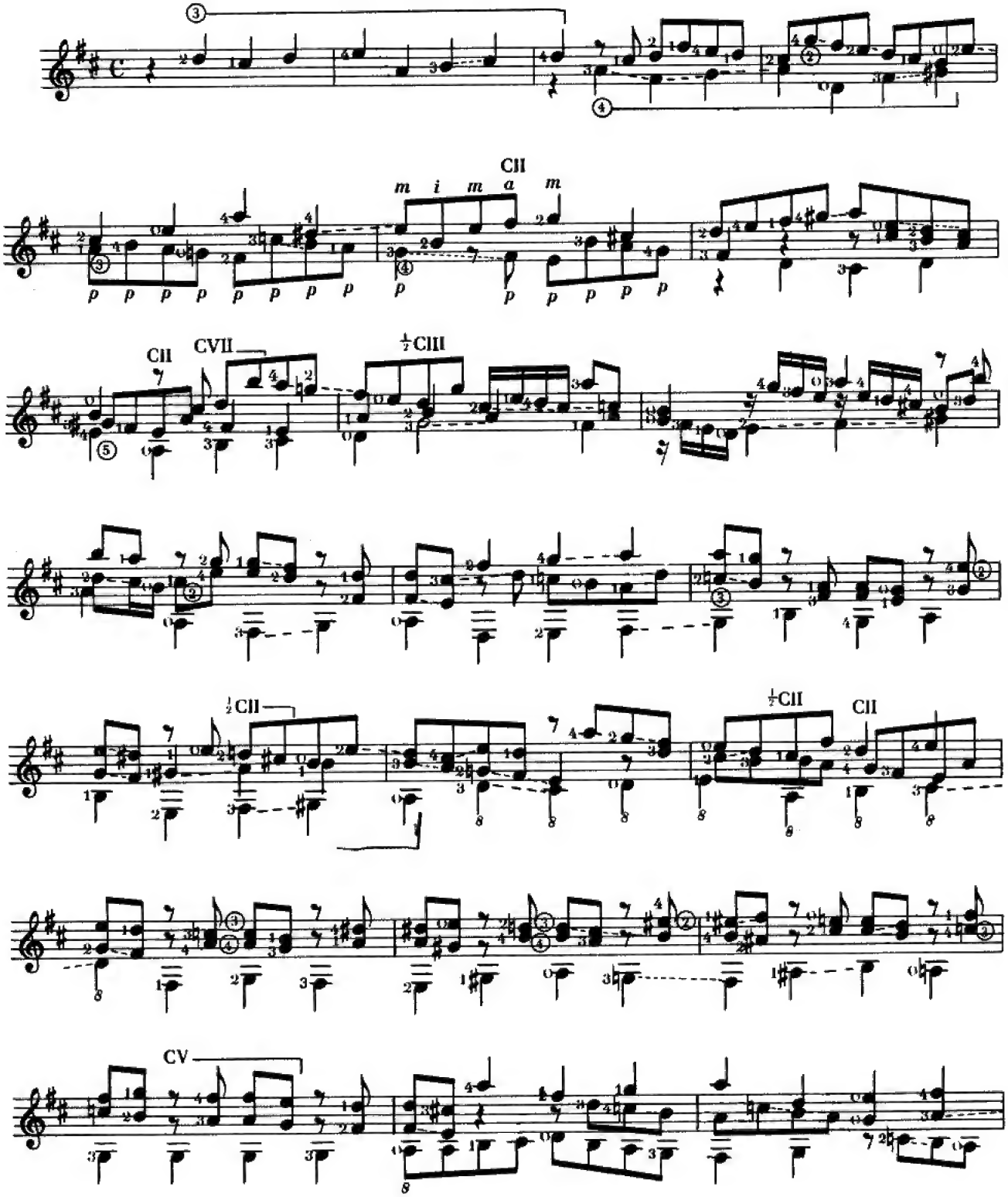

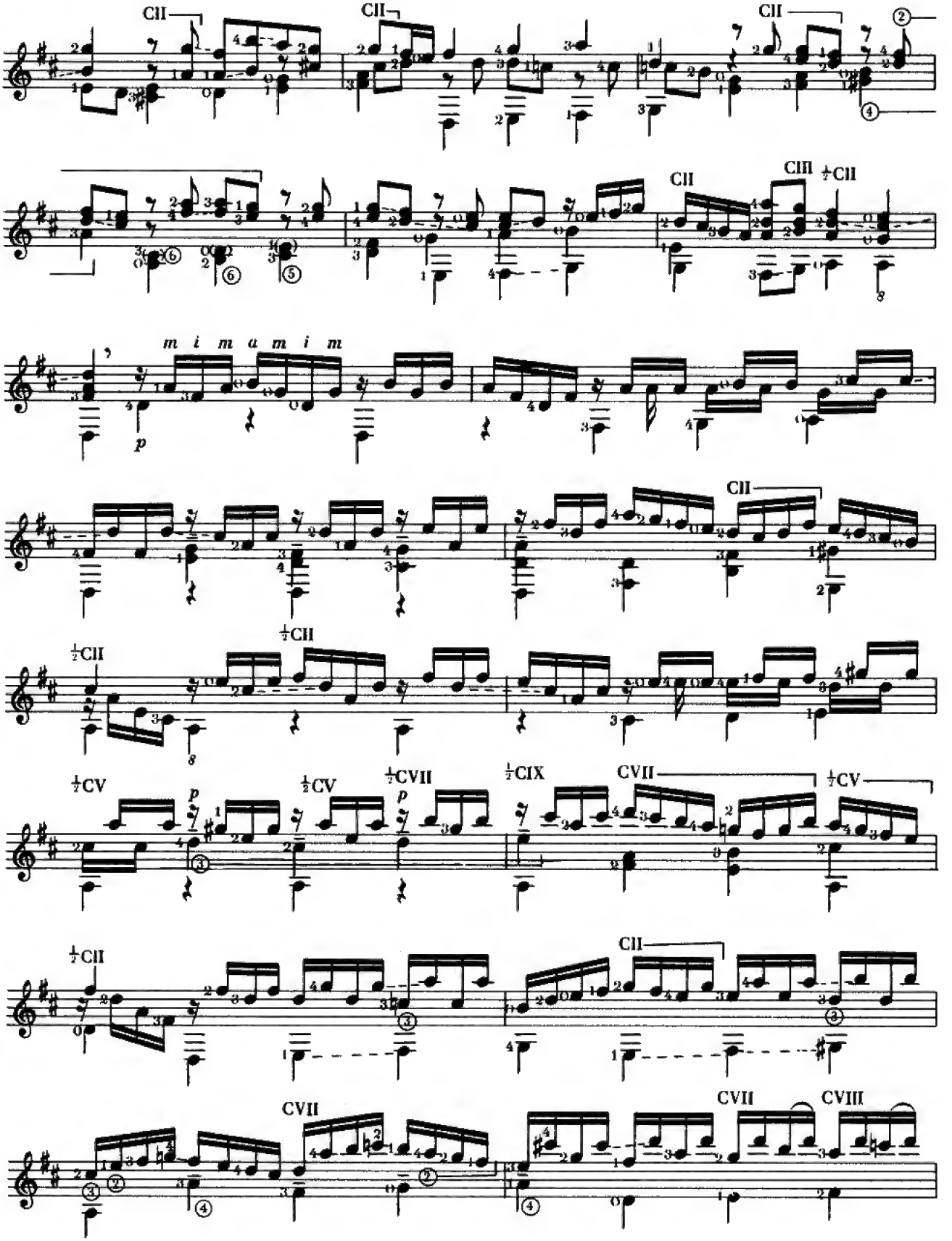
CII
CII
CII
CII
CIII
½CII
m i m a m i m
p
CII
½CII
½CII
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½CV
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½CV
½CII
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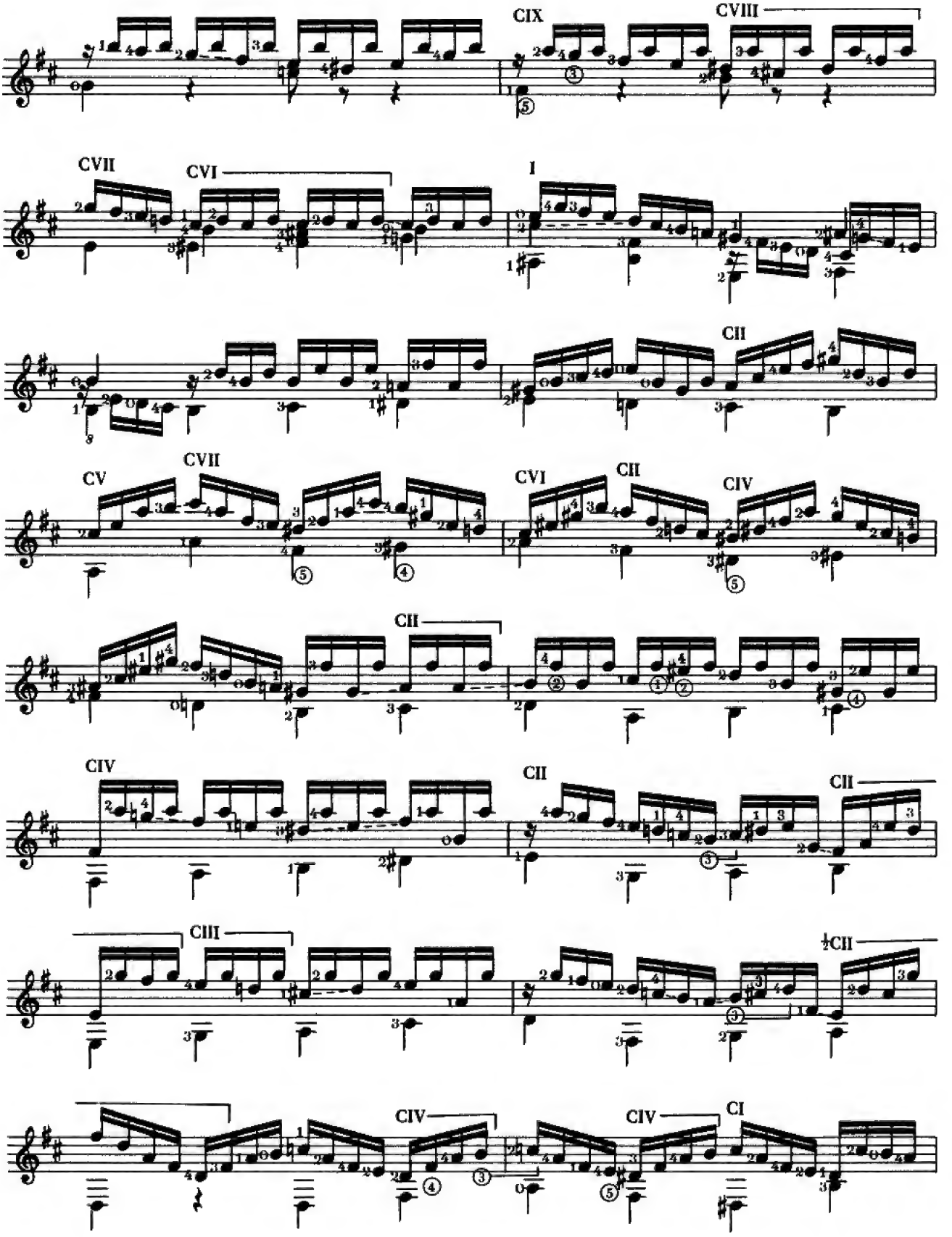
CVII
CVII
CVIII


CIX
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CII
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CII
CIV
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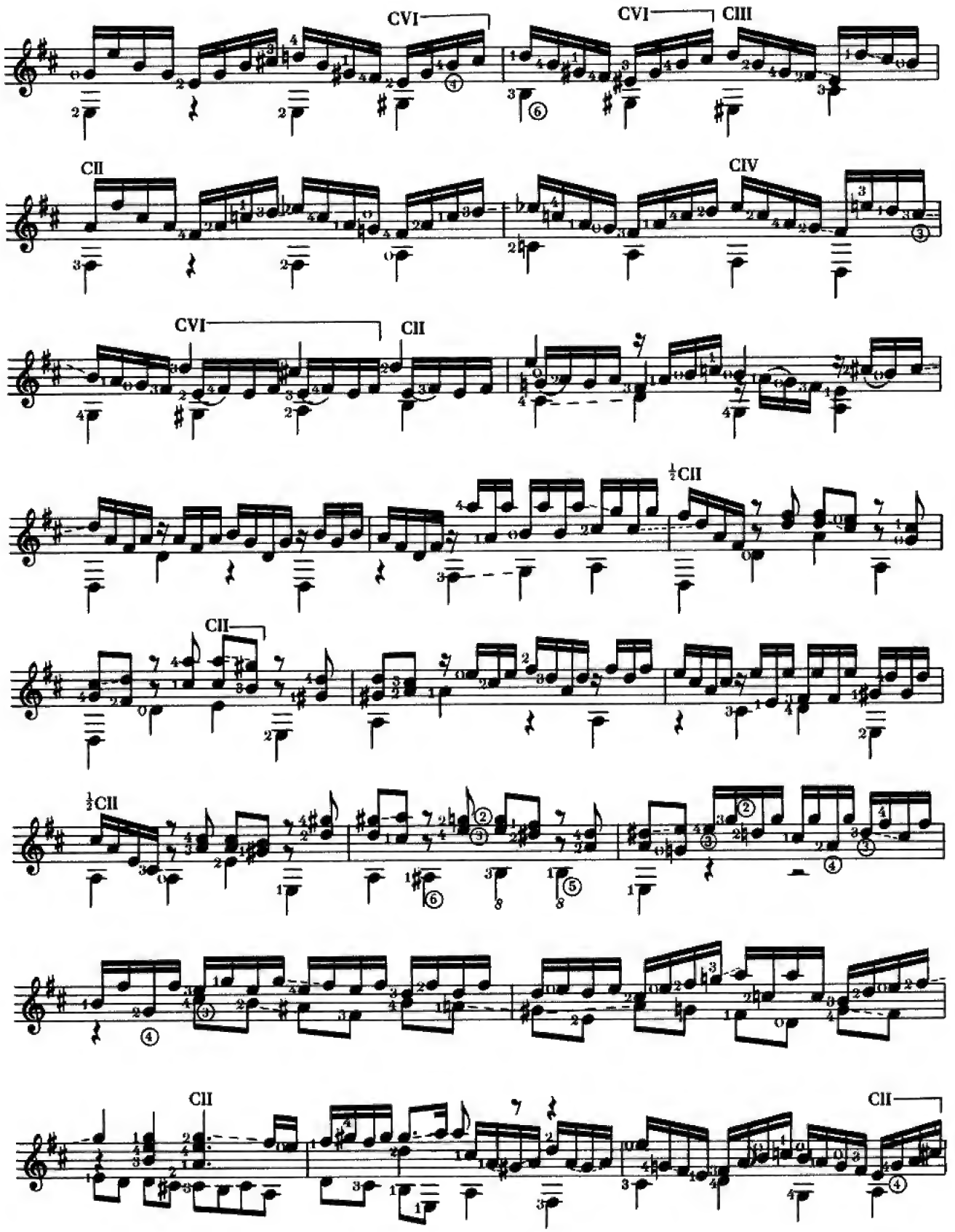
CIV
CII
CII
CIII
½CII
CIV
CIV
CI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CVI
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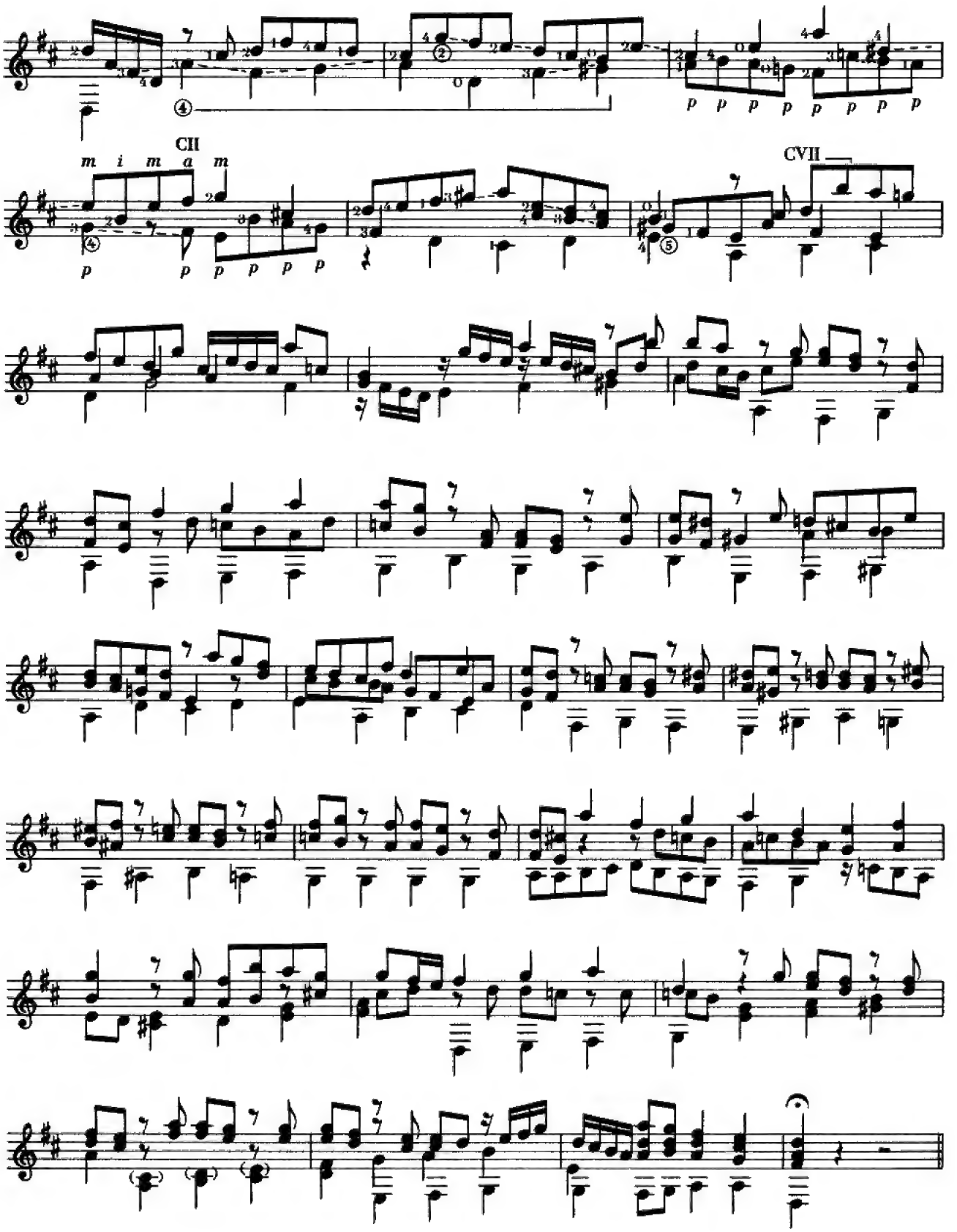
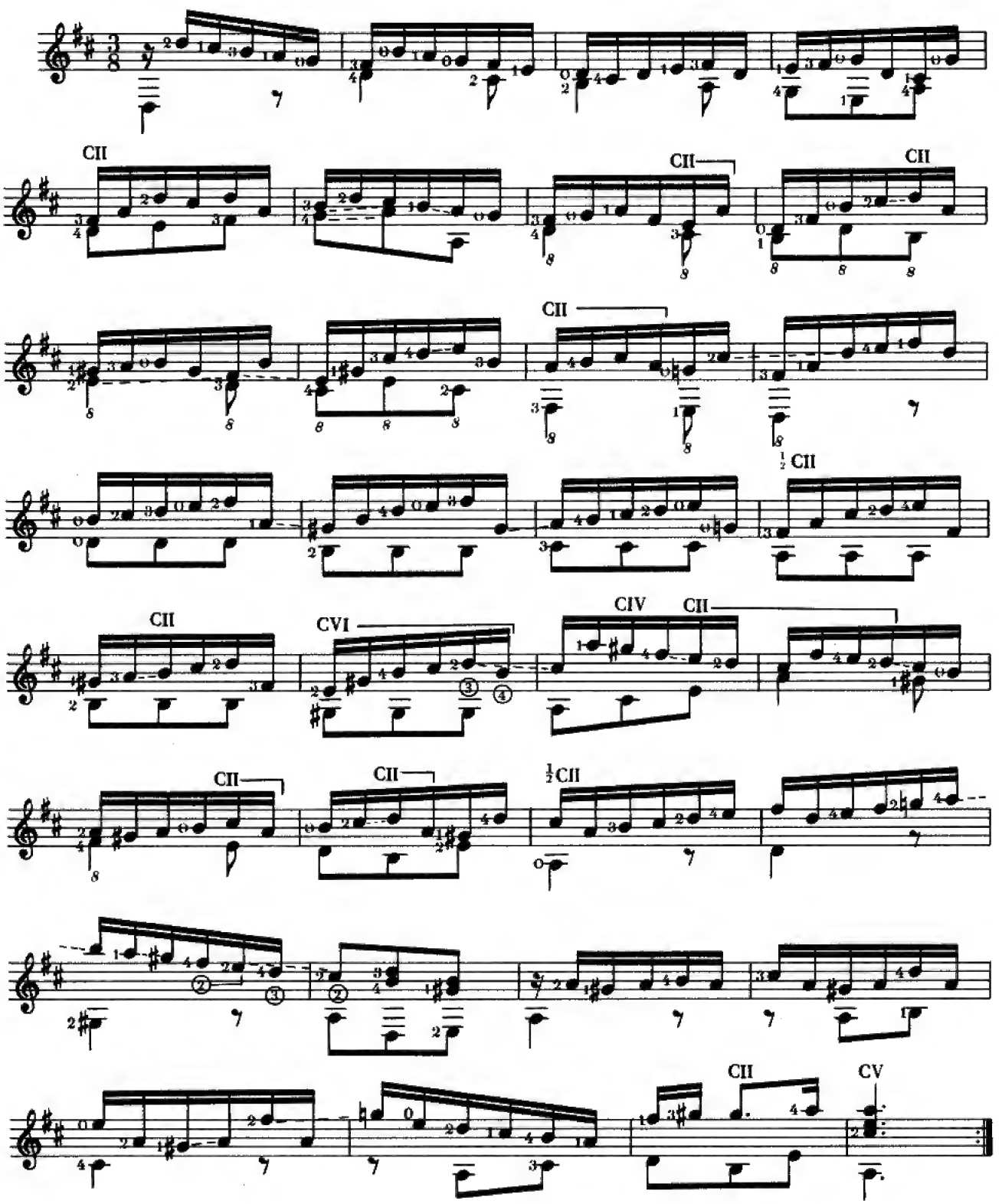
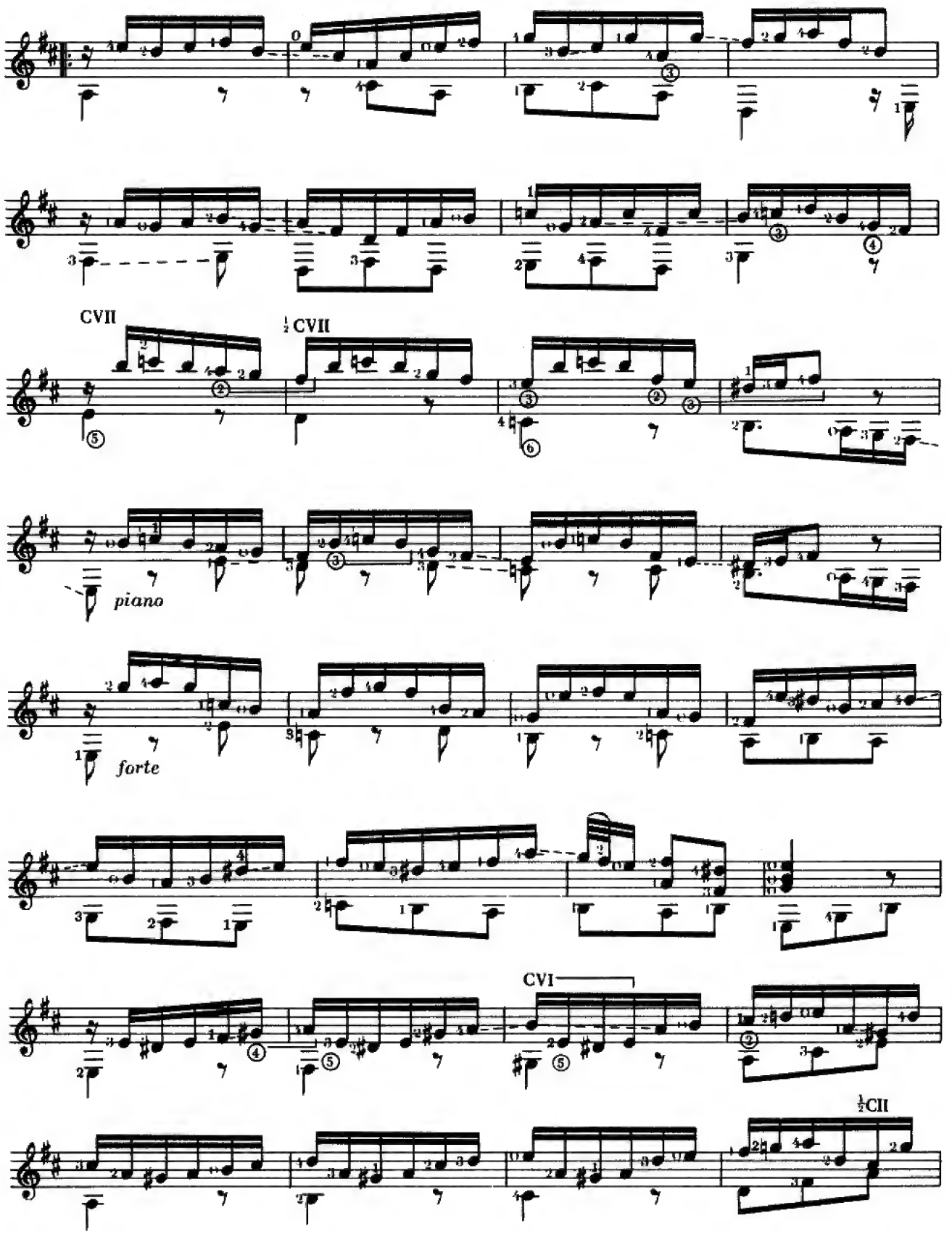
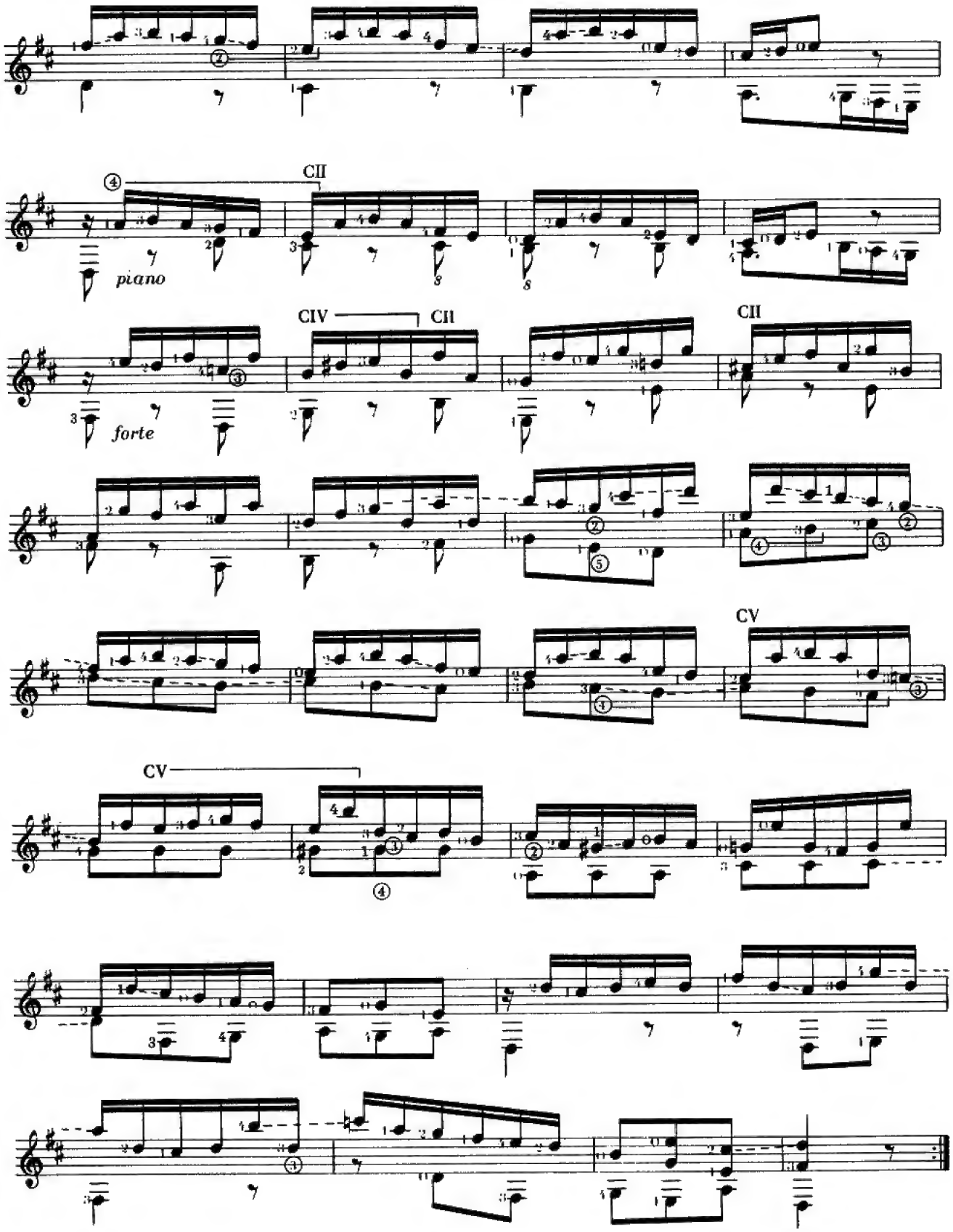
½CII
CII
CII


CII
m i m a m
CVII

ALLEGRO




CVII
½ CVII
piano
forte
CVI
½CII



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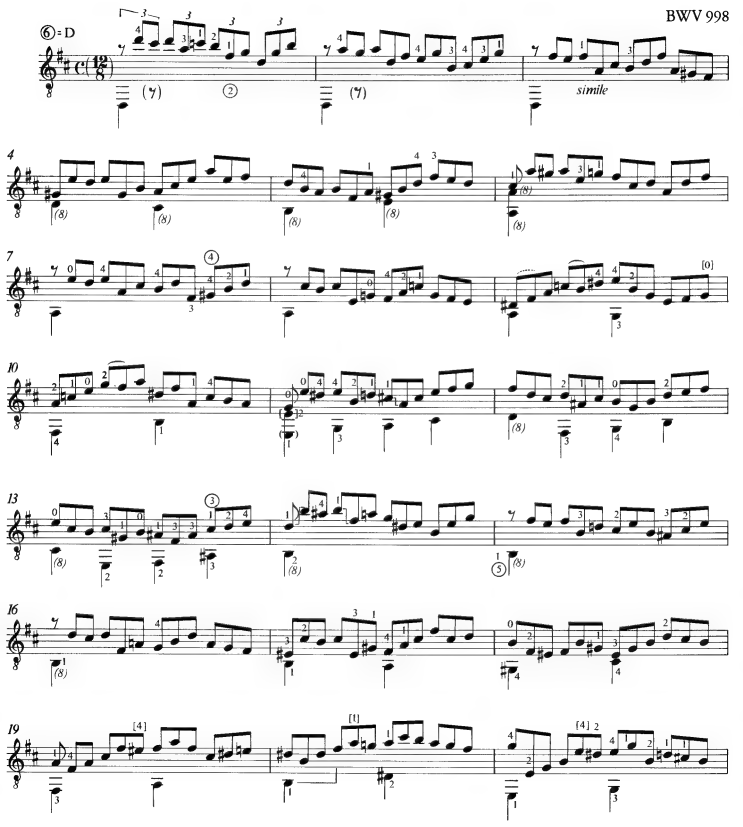
PRÄLUDIUM, FUGE UND ALLEGRO

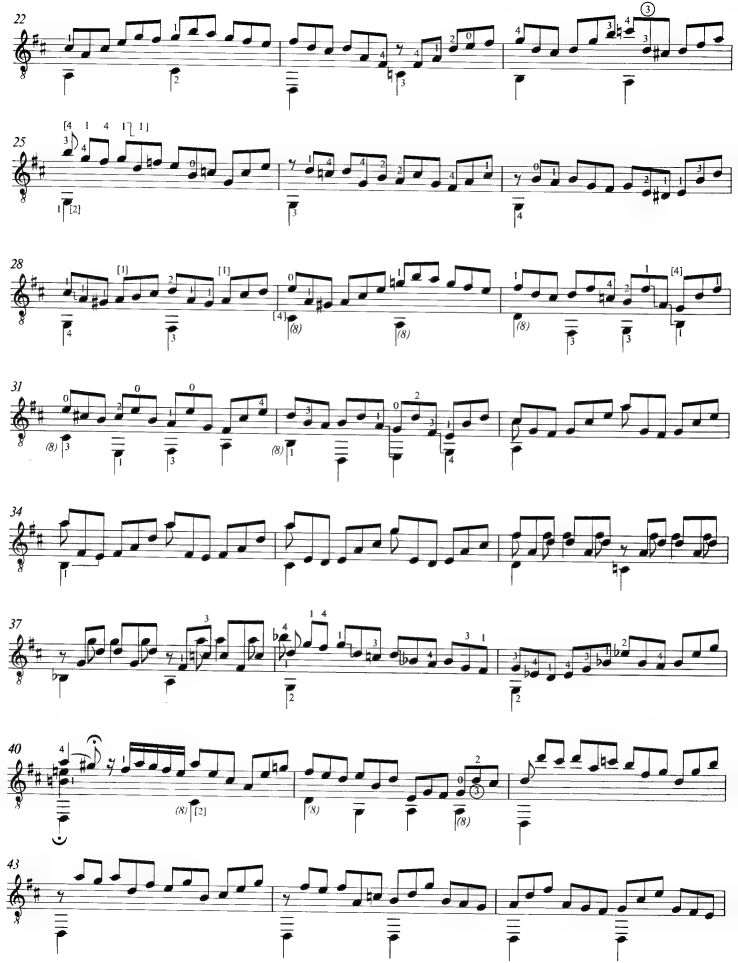
FÜR LAUTE ODER CEMBALO

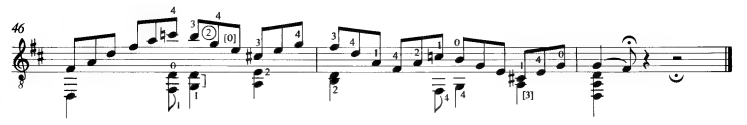
(Orig.: Es-Dur)

1. PRELUDE

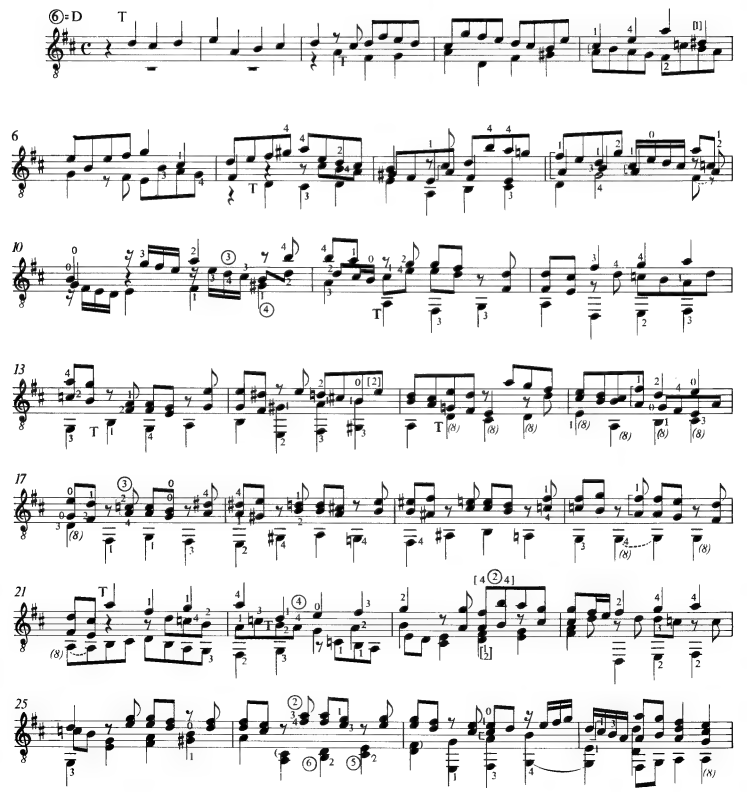
BWV 998

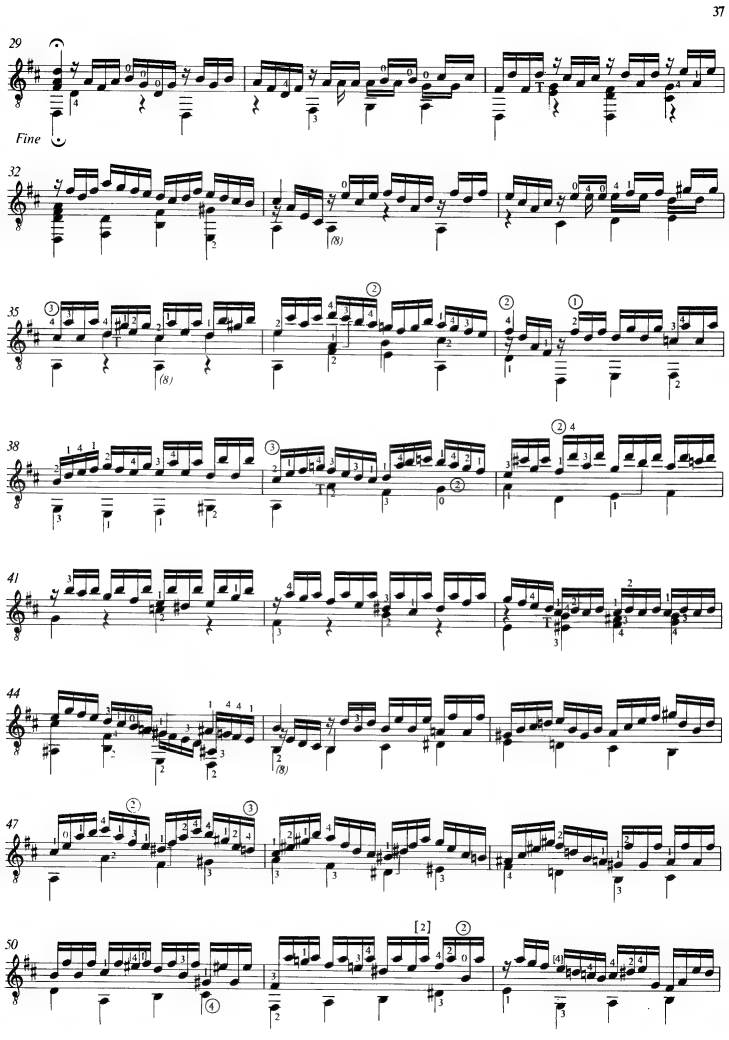


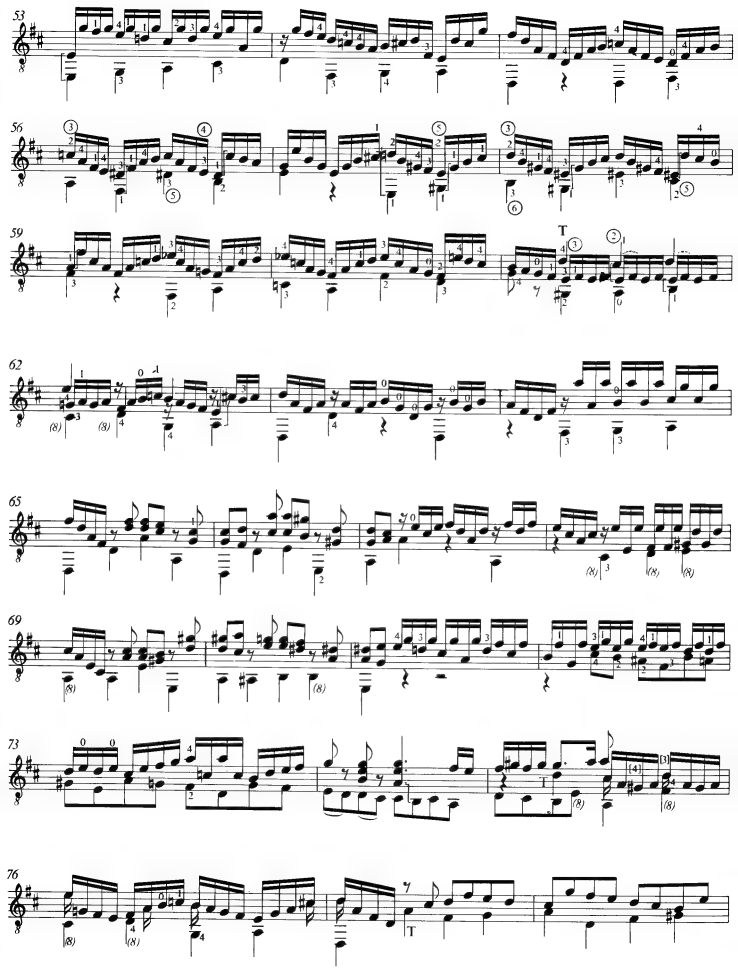




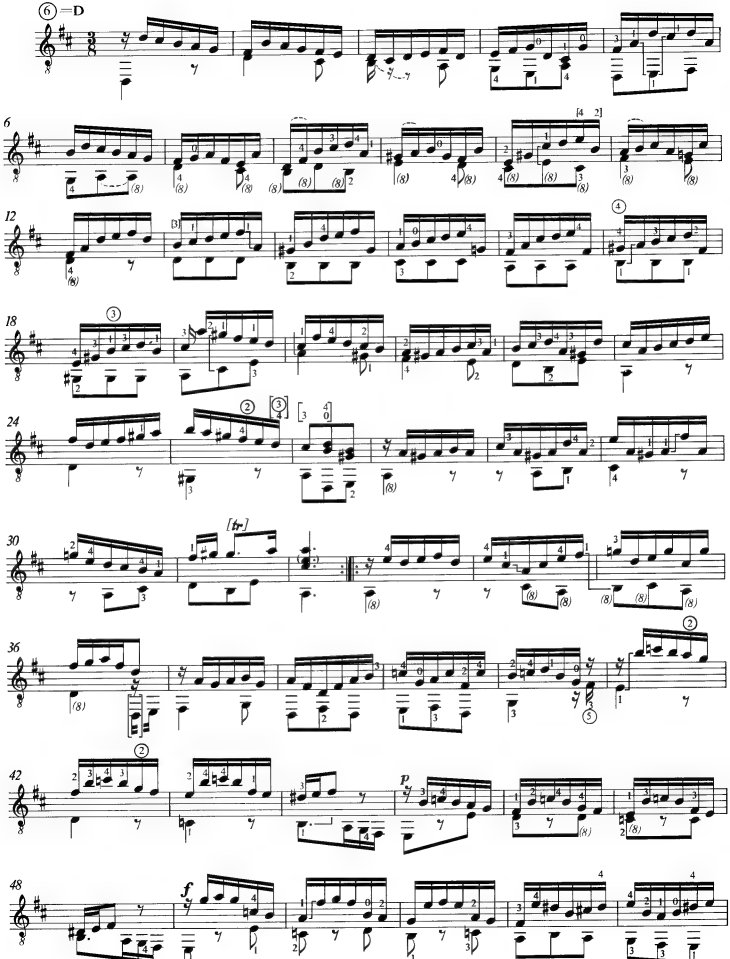
2. FUGA

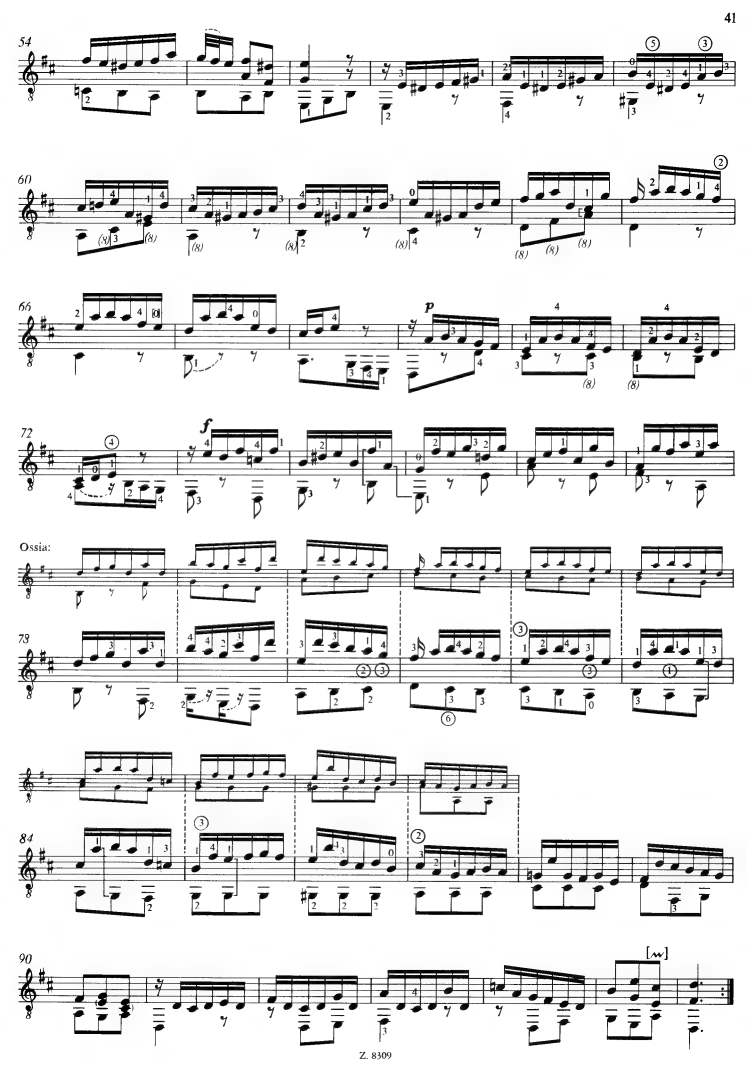



29
Fine
32
35
38
41
44
47
50



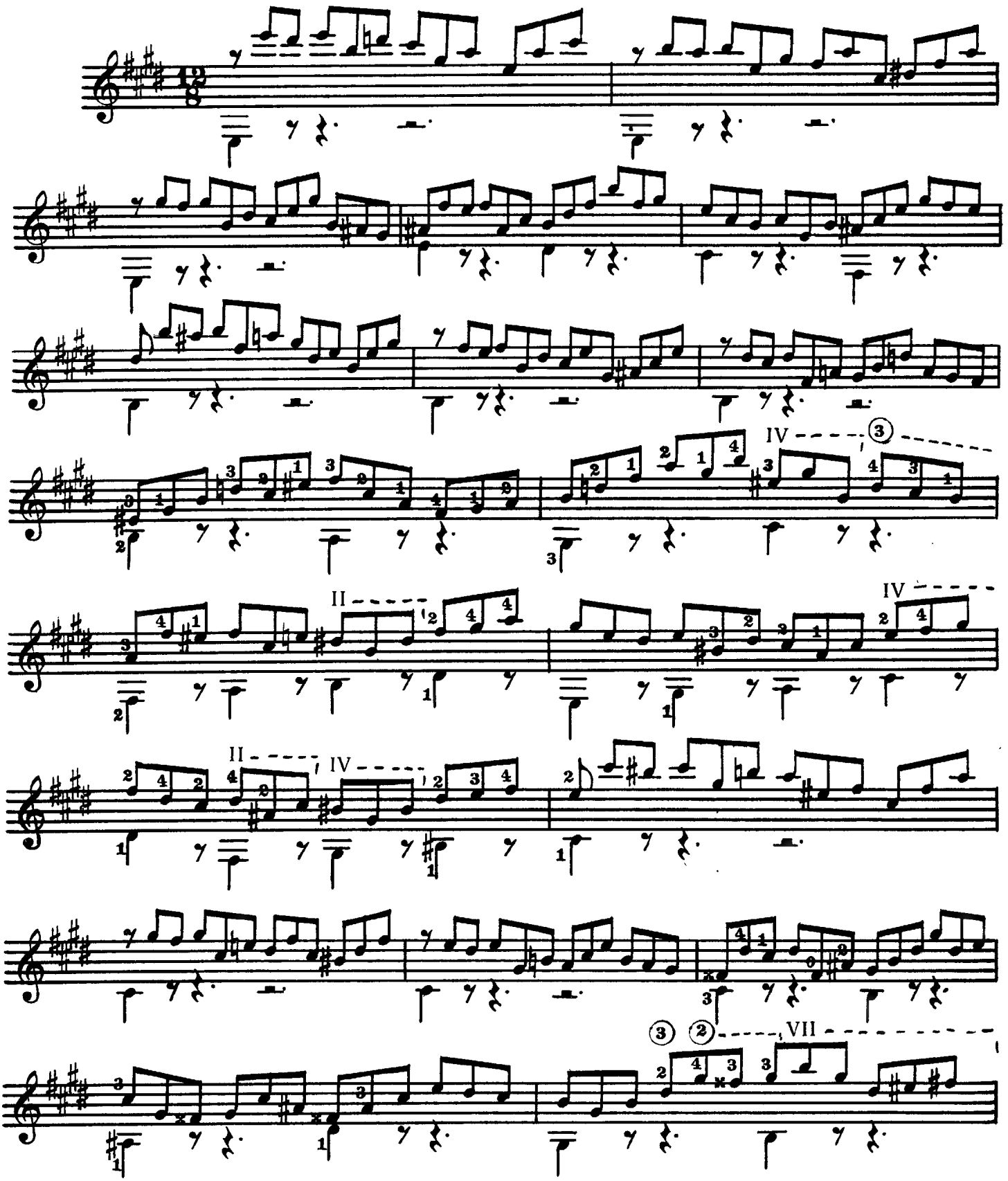
3. ALLEGRO



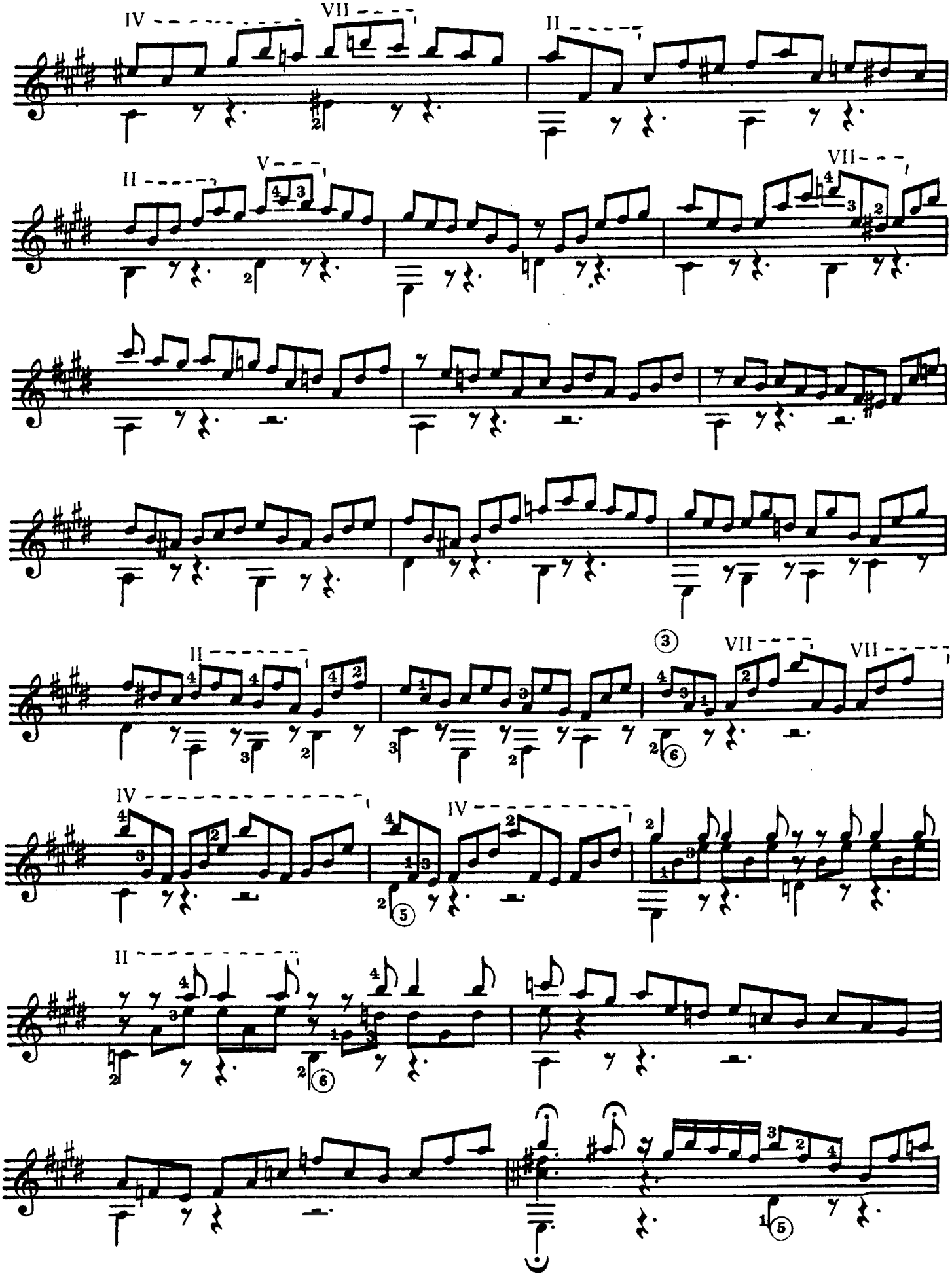

54
60
66
72
Ossia:
78
84
90

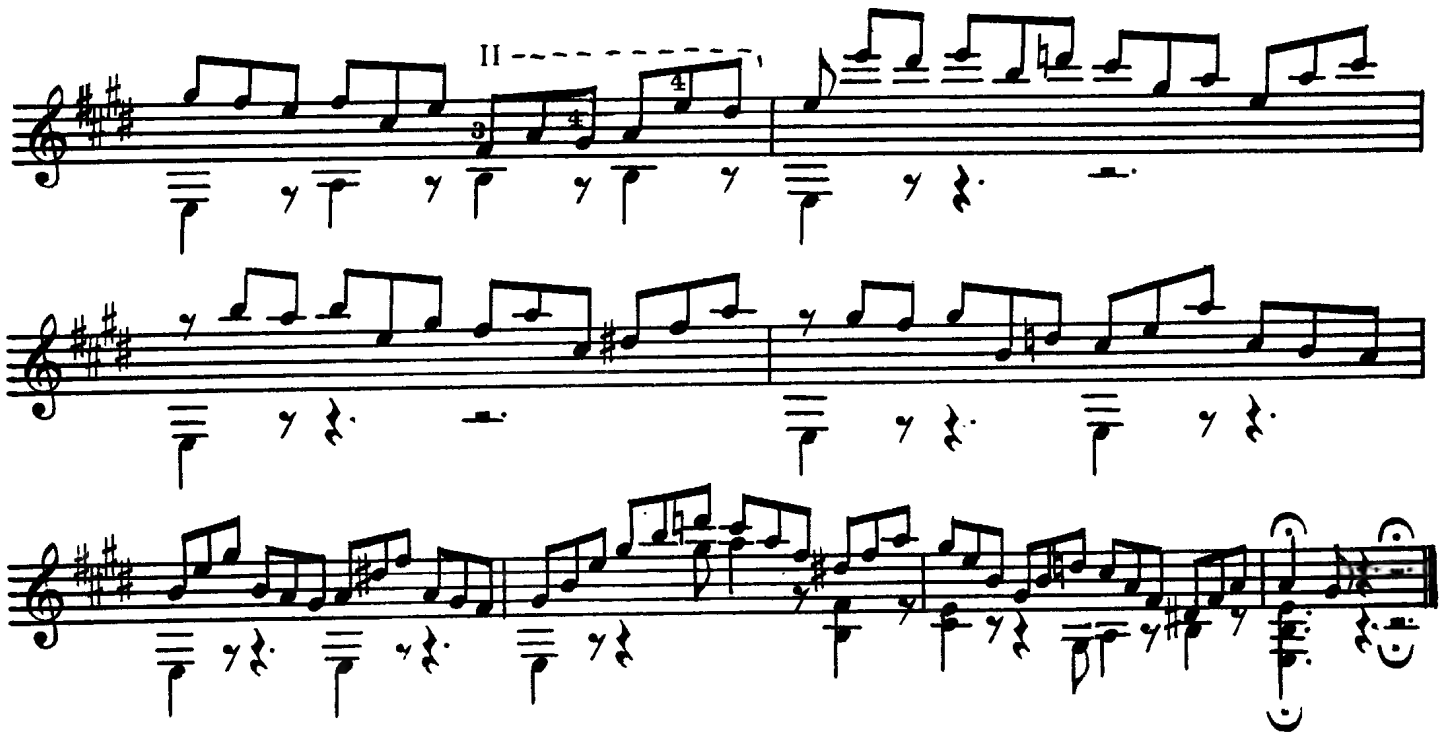
ПРЕЛЮДИЯ ФУГА

ПРЕЛЮДИЯ

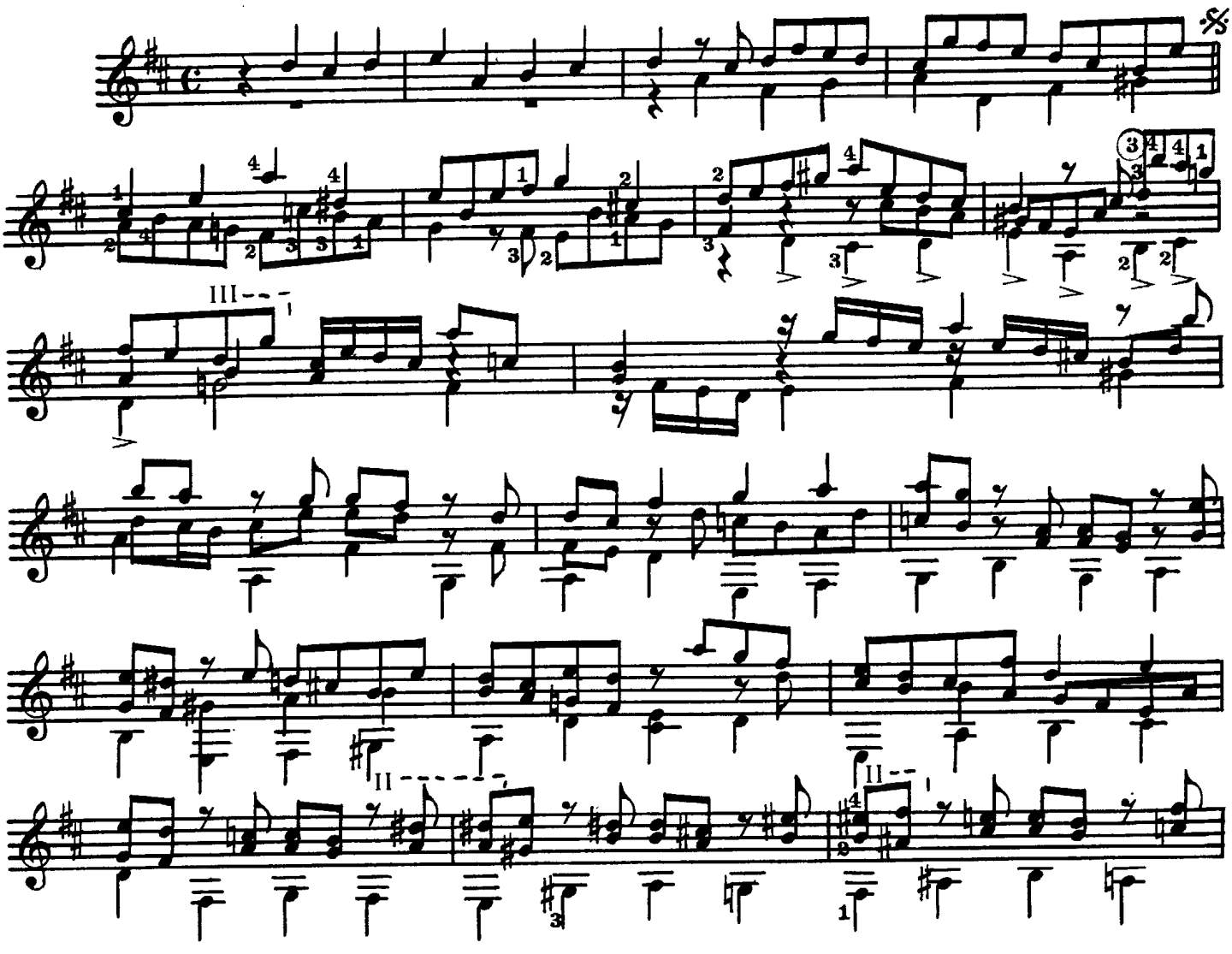


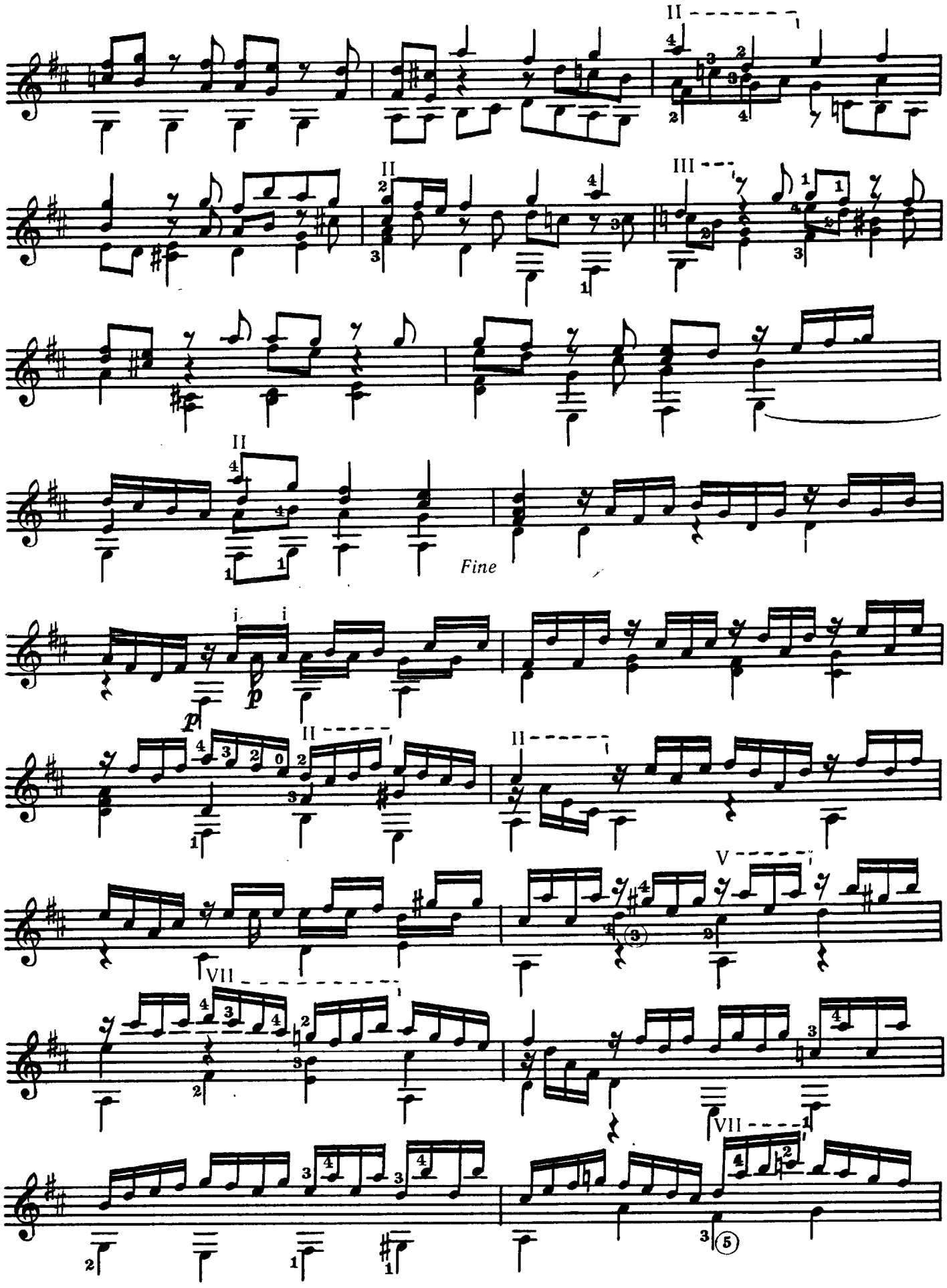
Тональность оригинала Es-dur

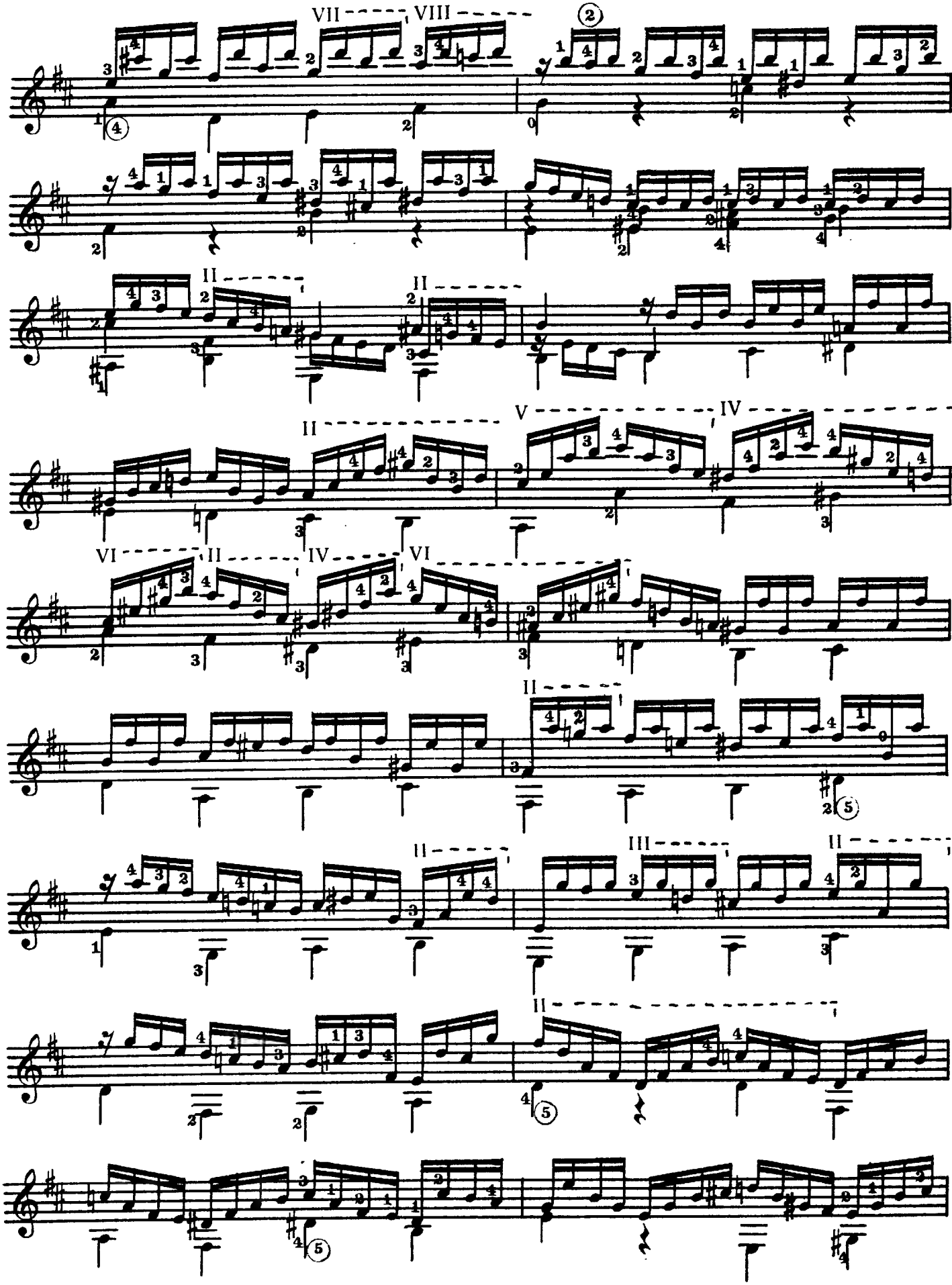

IV
VII
II
II
V
VII
II
VII
VII
IV
IV
II

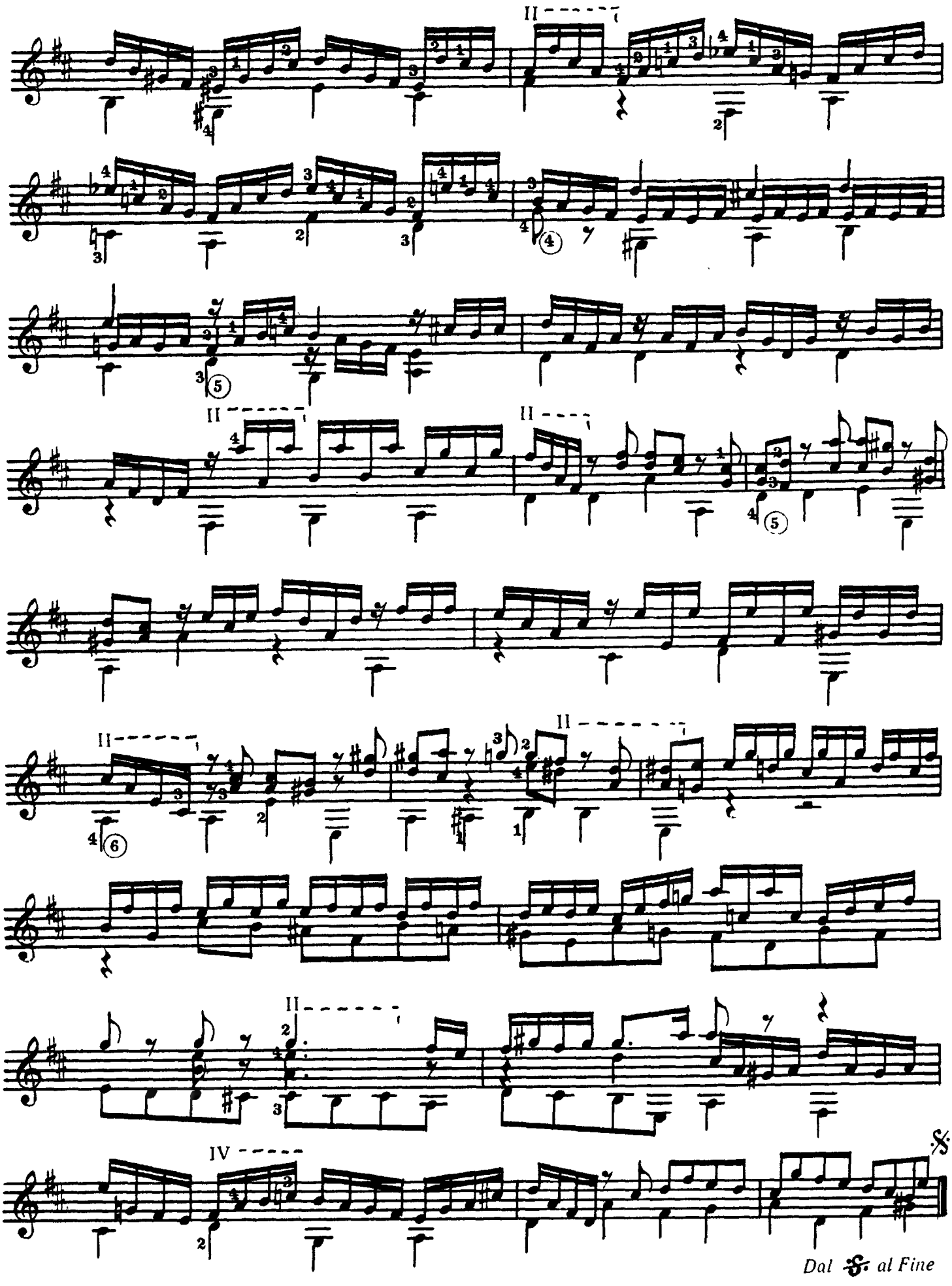


ФУГА

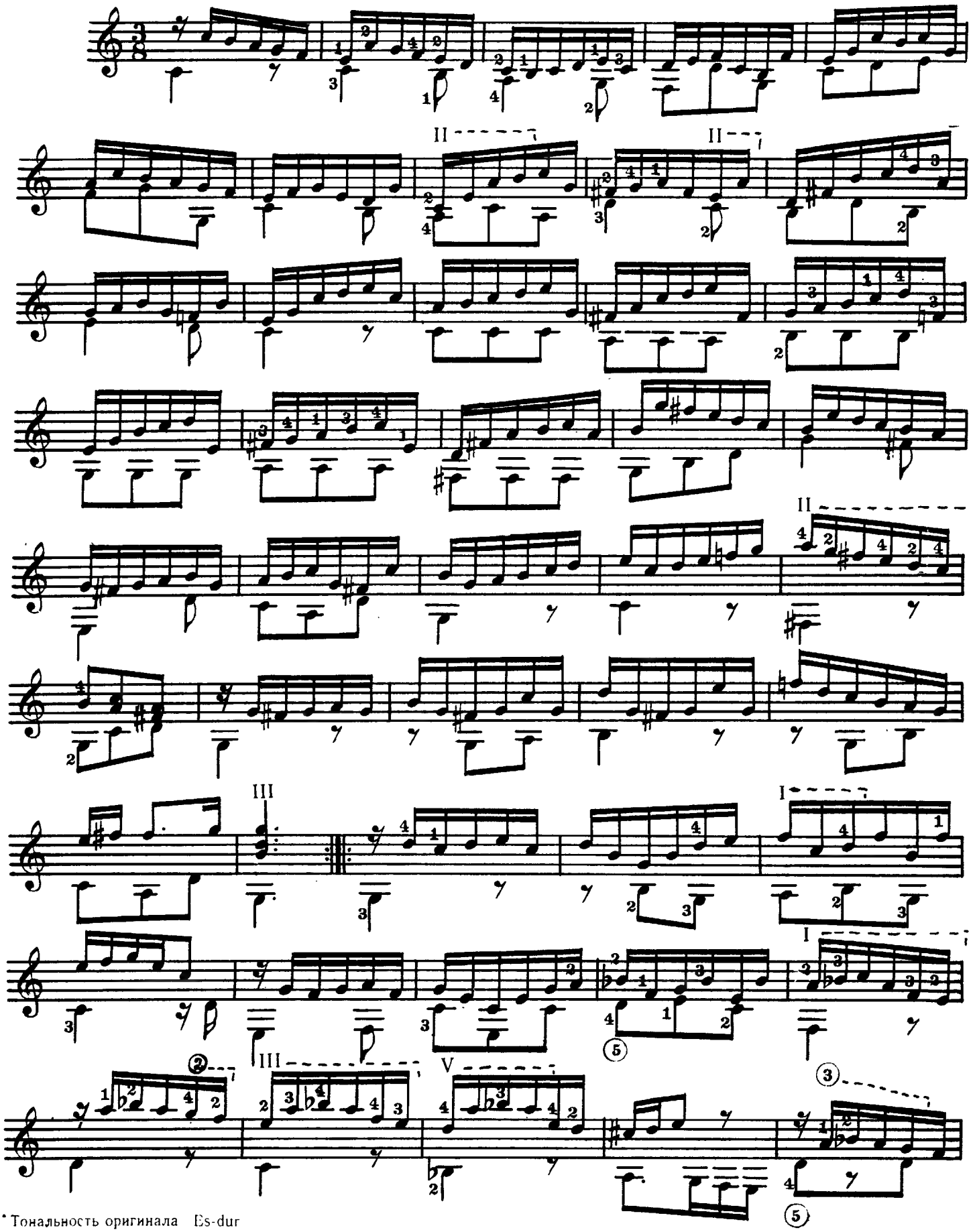



Fine

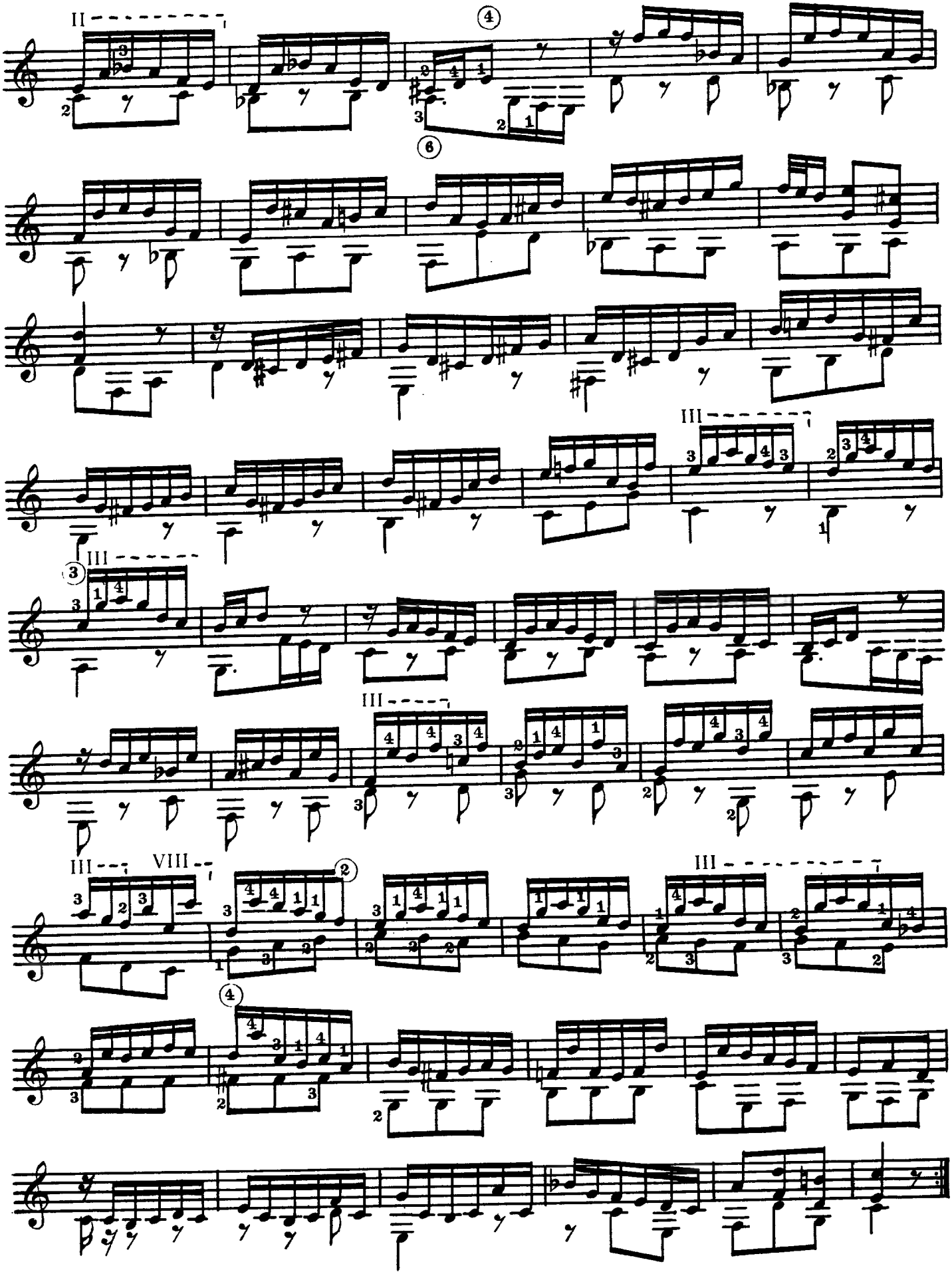

VII
VIII
II
II
II
V
IV
VI
II
IV
VI
II
II
III
II
II


II
II
II
II
II
II
IV
Dal 𝄋 al Fine

АЛЛЕГРО*



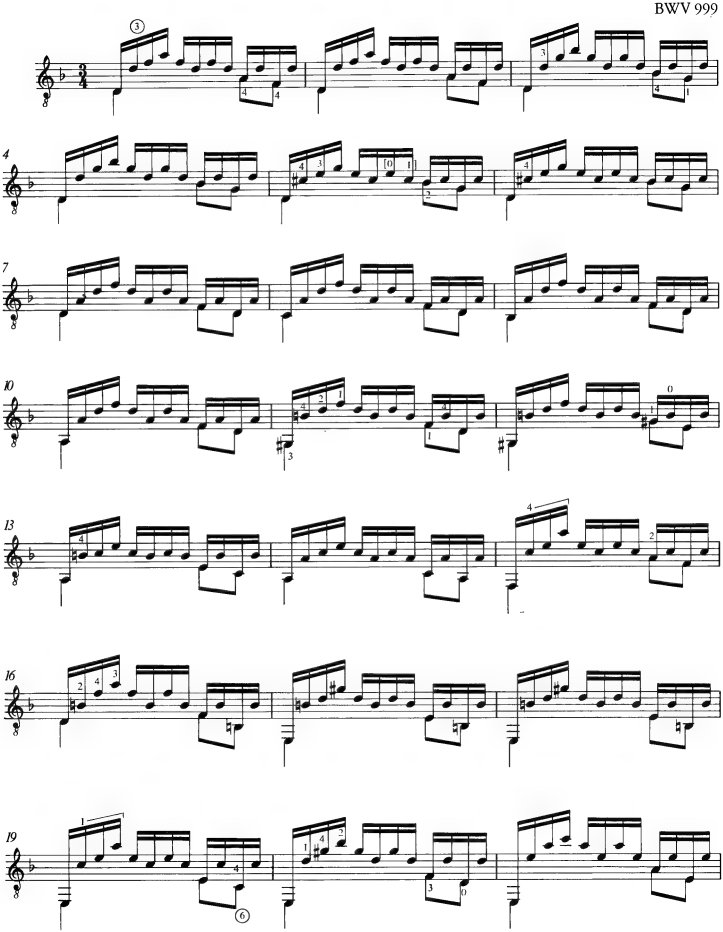
* Тональность оригинала Es-dur

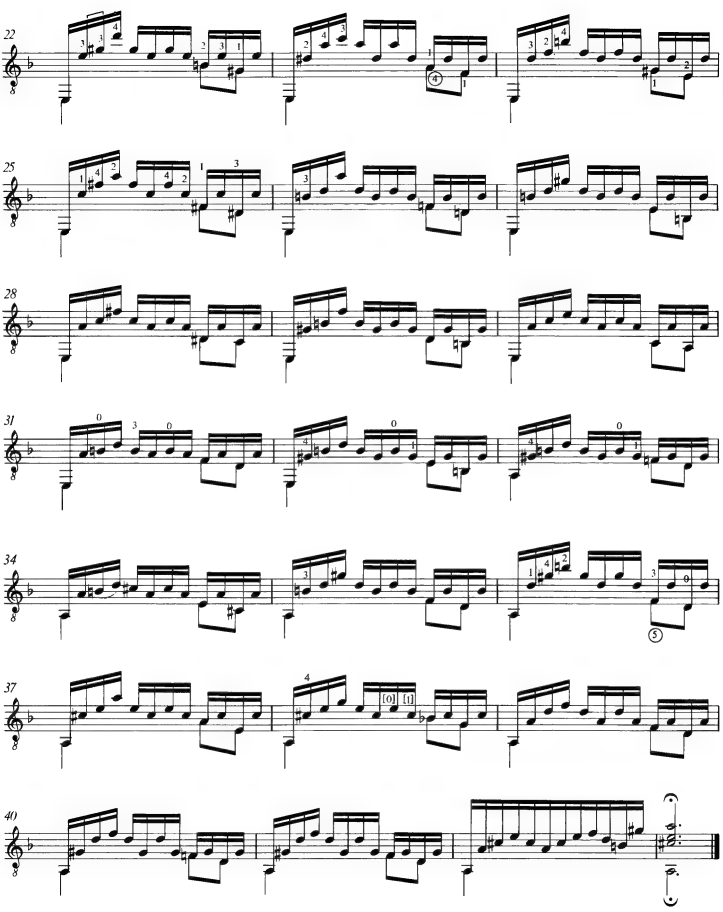


PRÄLUDIUM

(Orig.: c-Moll)

BWV 999

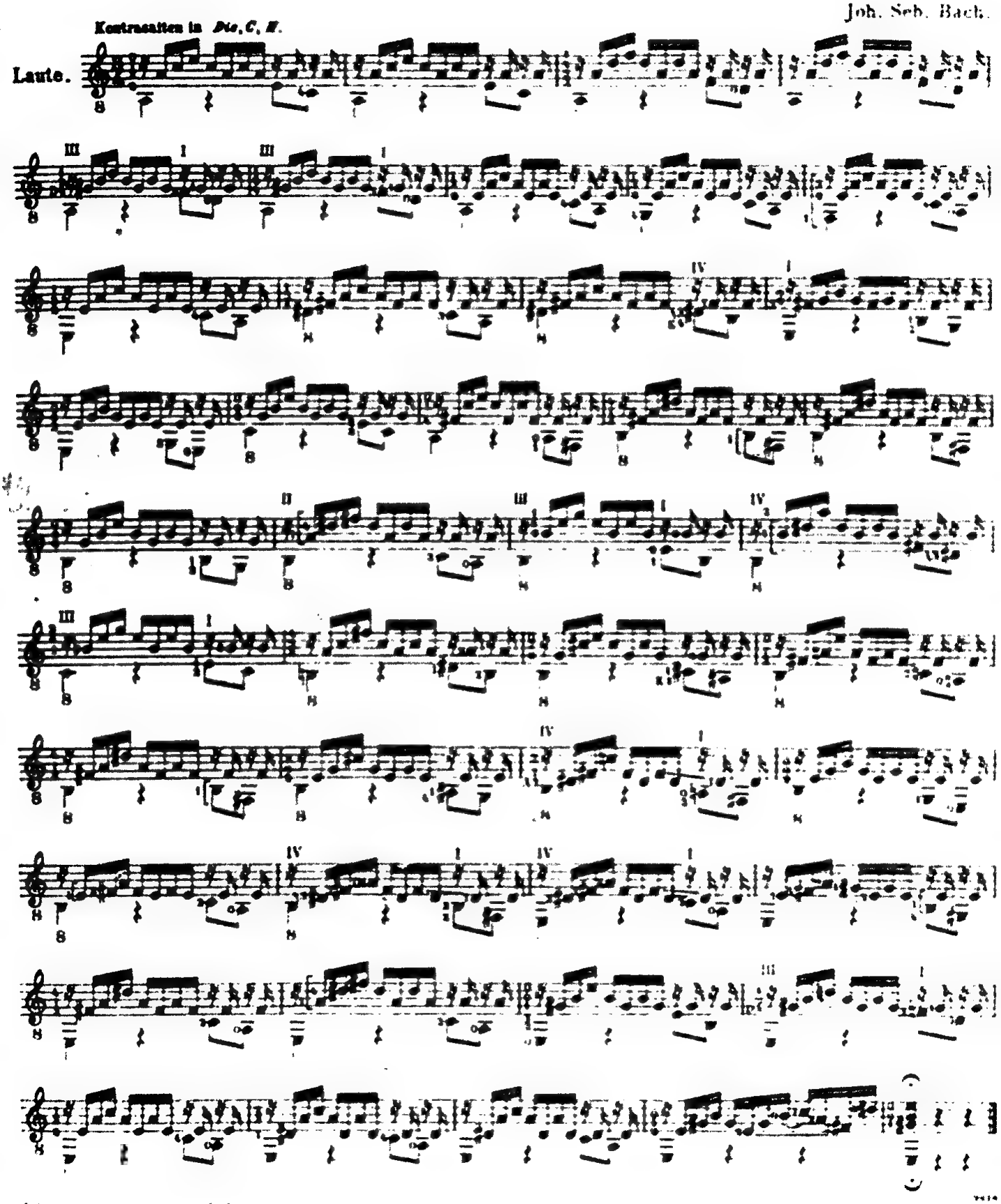



22
25
28
31
34
37
40

PRÄLUDIUM.

(Originaltonart: C moll.)

Joh. Seb. Bach.



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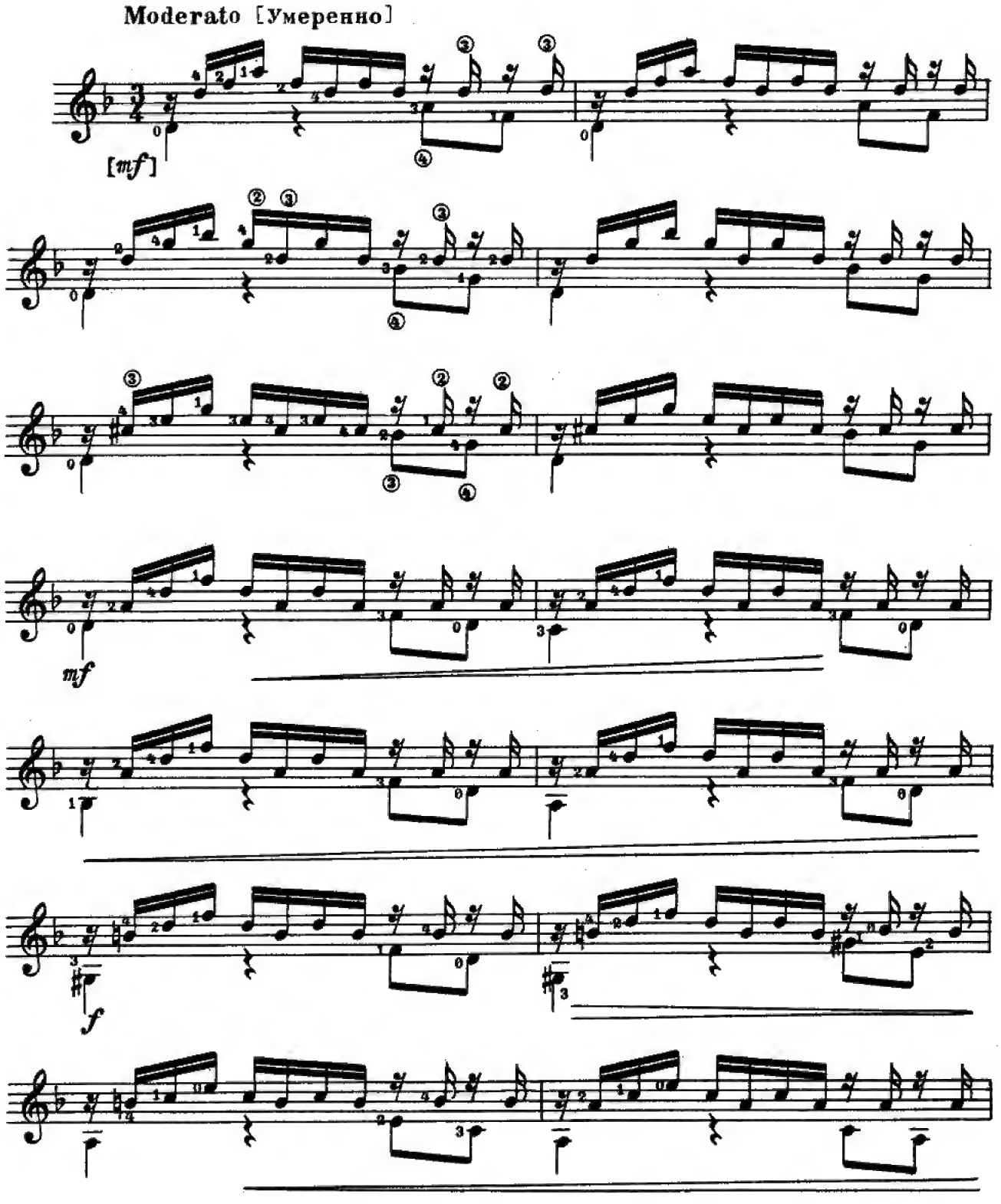
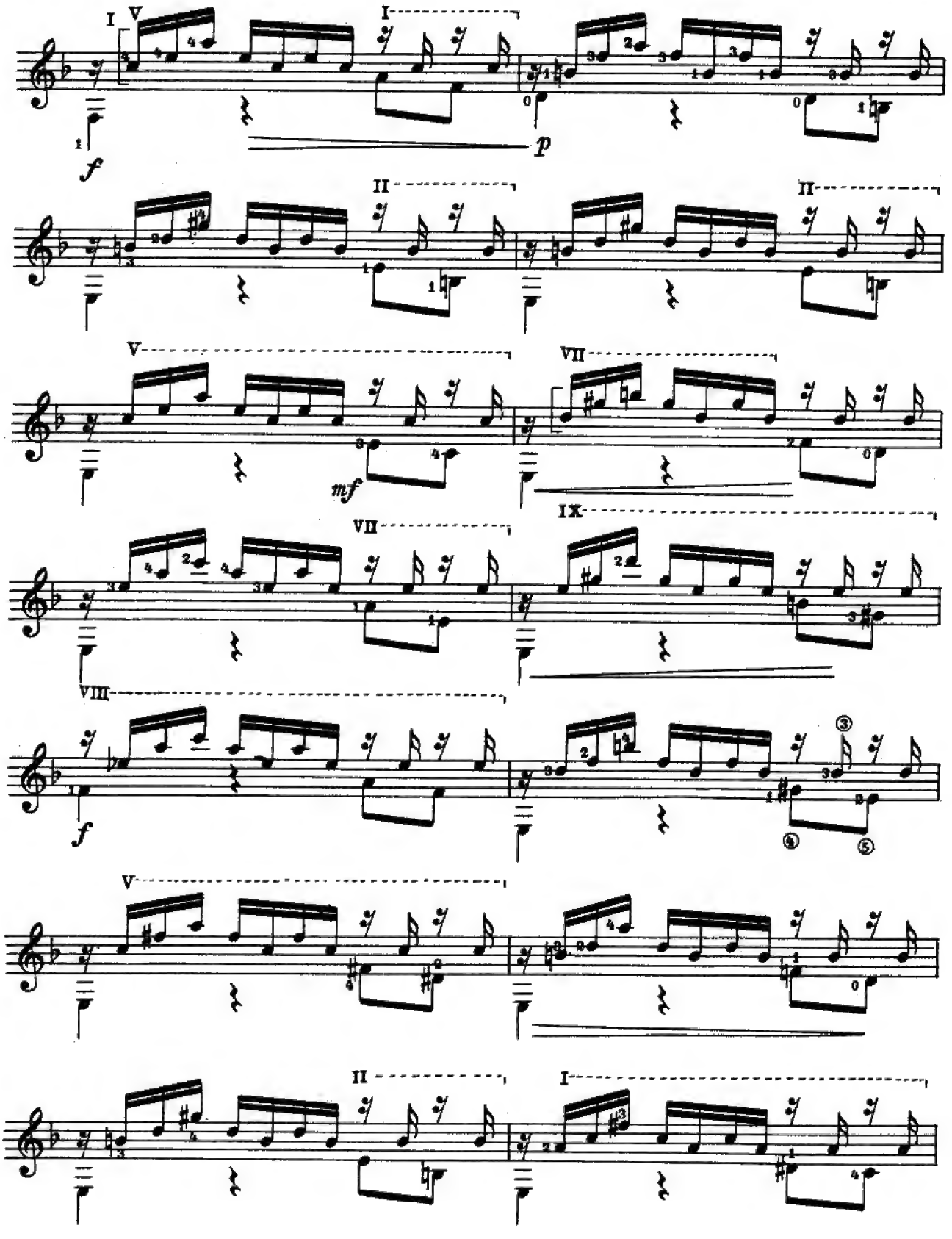
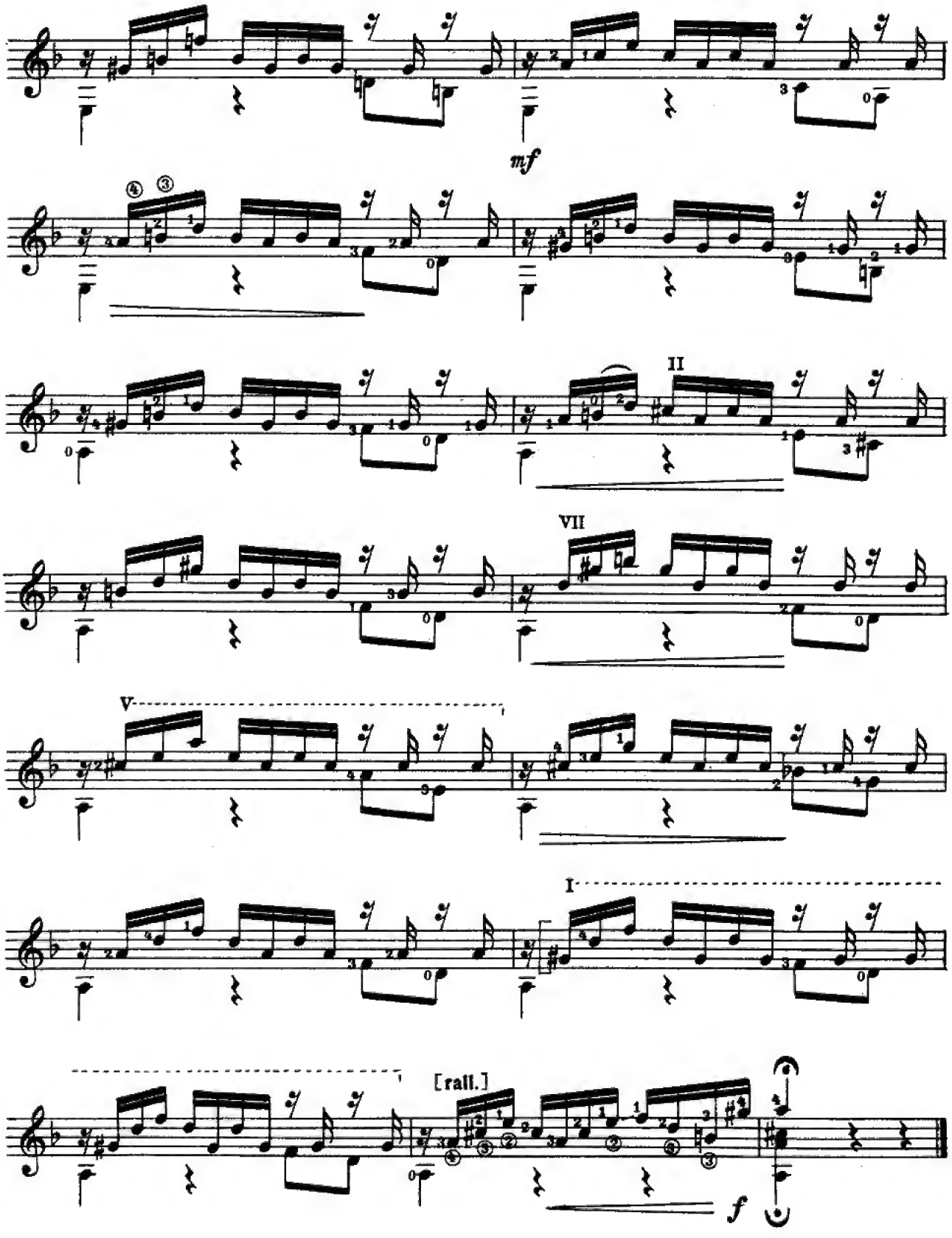
ПРЕЛЮДИЯ

И. С. БАХ

Переложение А. Сеговии



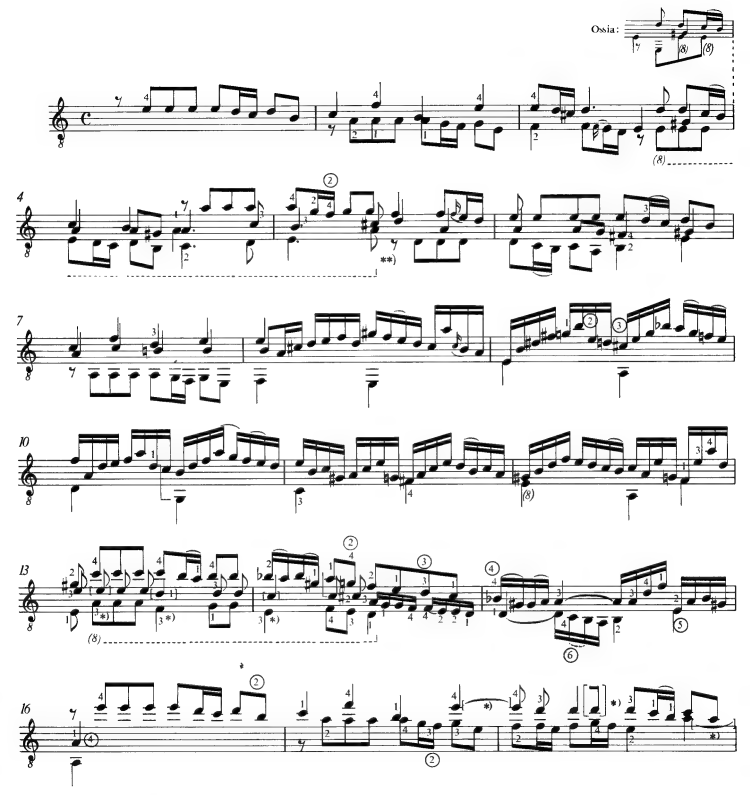

I V
I
f
p
II
II
V
mf
VII
VII
IX
VIII
f
V
II
I


mf
II
VII
V
I
[rall.]
f

FUGE*)

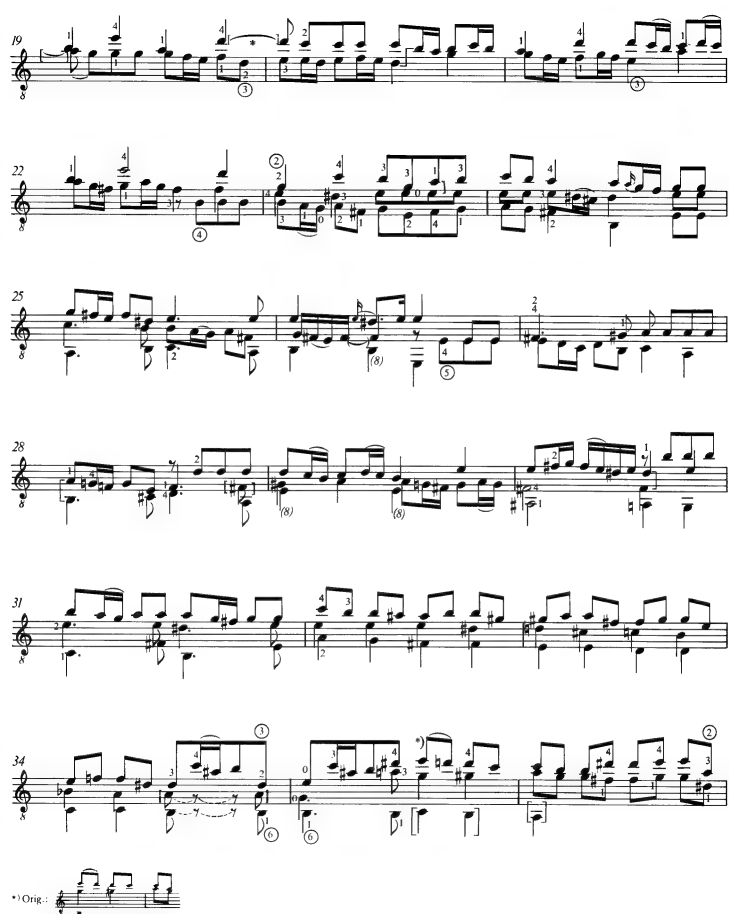
(Orig.: g-Moll)

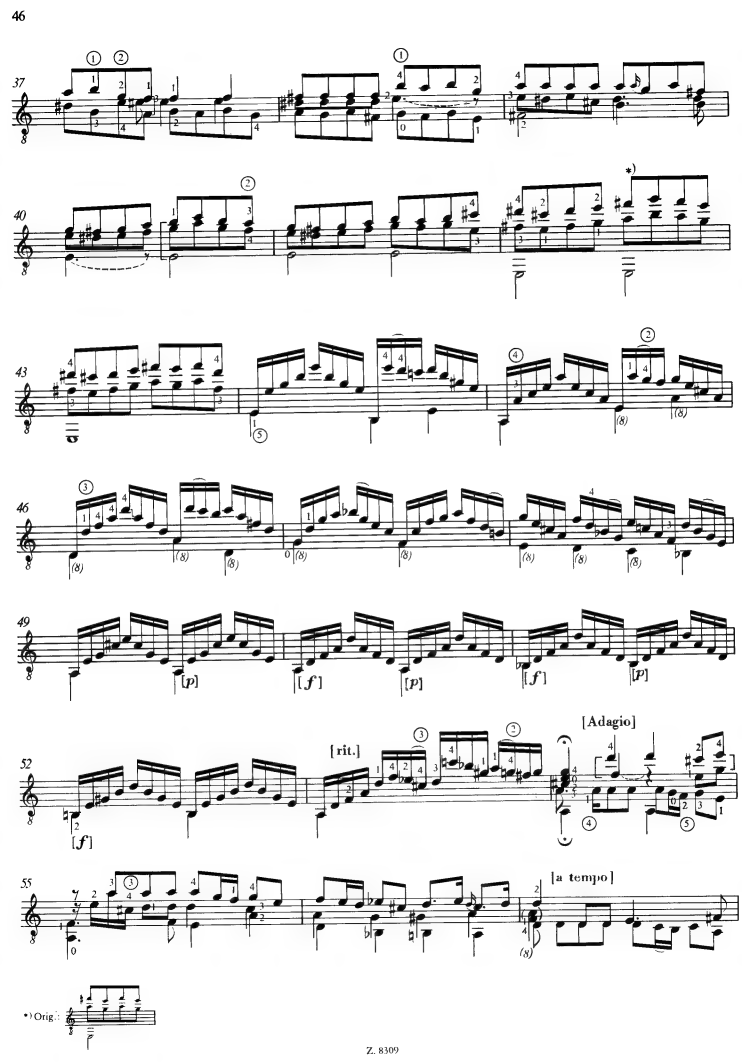
BWV 1000

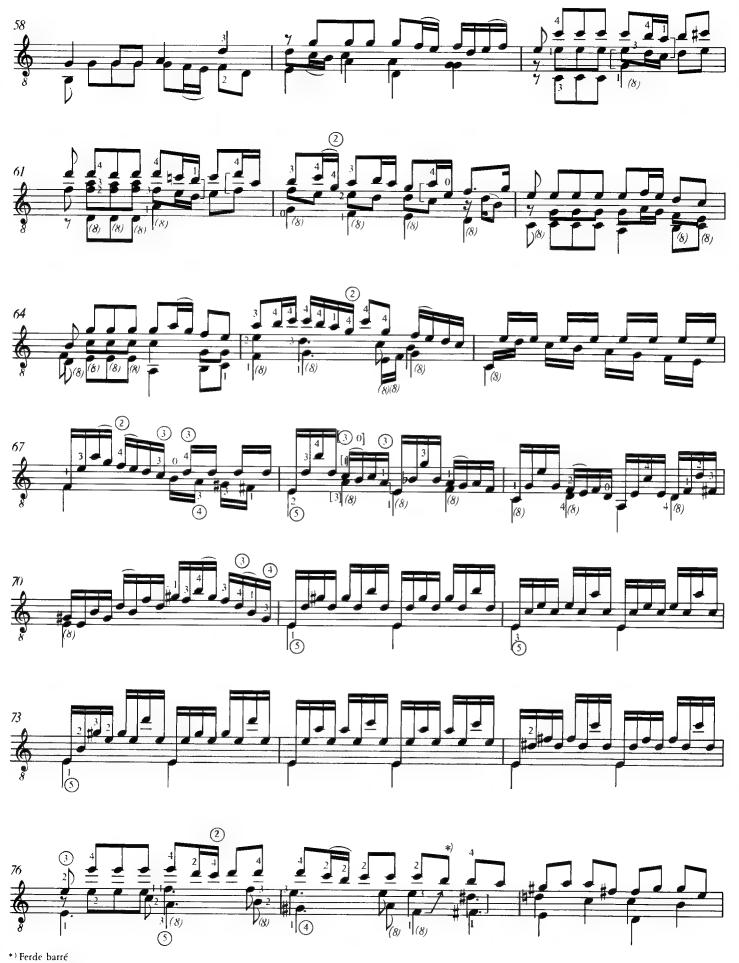


*) A közreadói kiegészítések a hegedűváltozat (BWV 1001) alapján
Editorial additions based on the violin variant (BWV 1001)
Die Ergänzungen des Herausgebers aufgrund der Violinenvariante (BWV 1001)

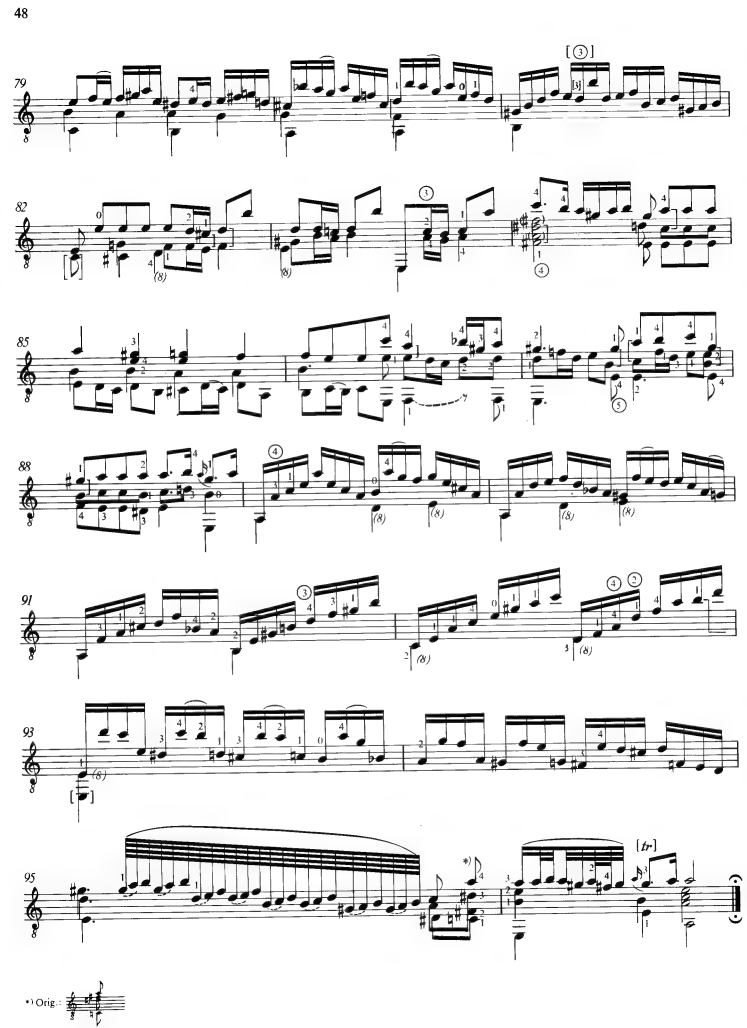
**) Orig.:


19
22
25
28
31
34
*) Orig.:


37
40
43
46
49
52
55
[p]
[f]
[rit.]
[Adagio]
[a tempo]
*) Orig.:

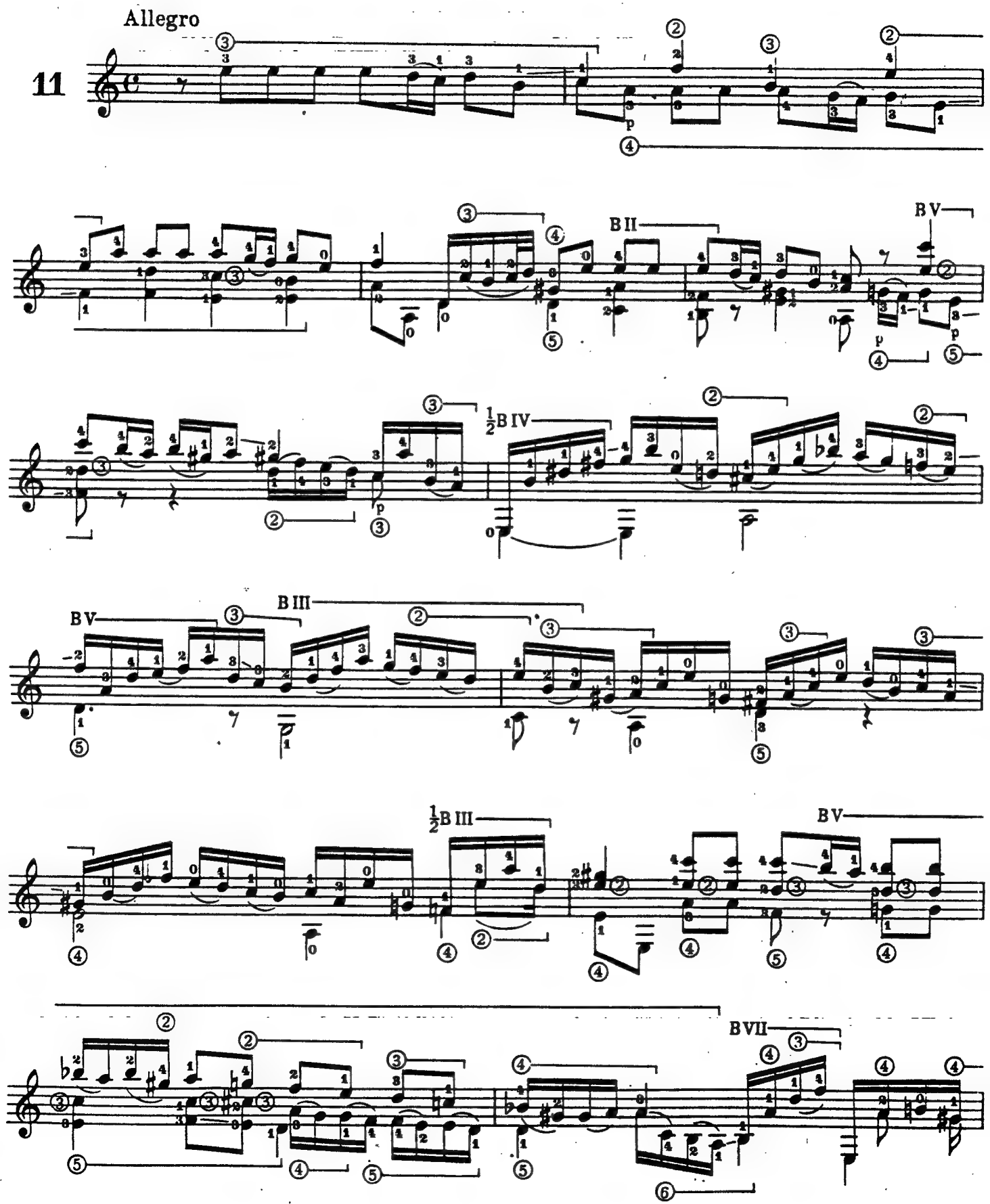


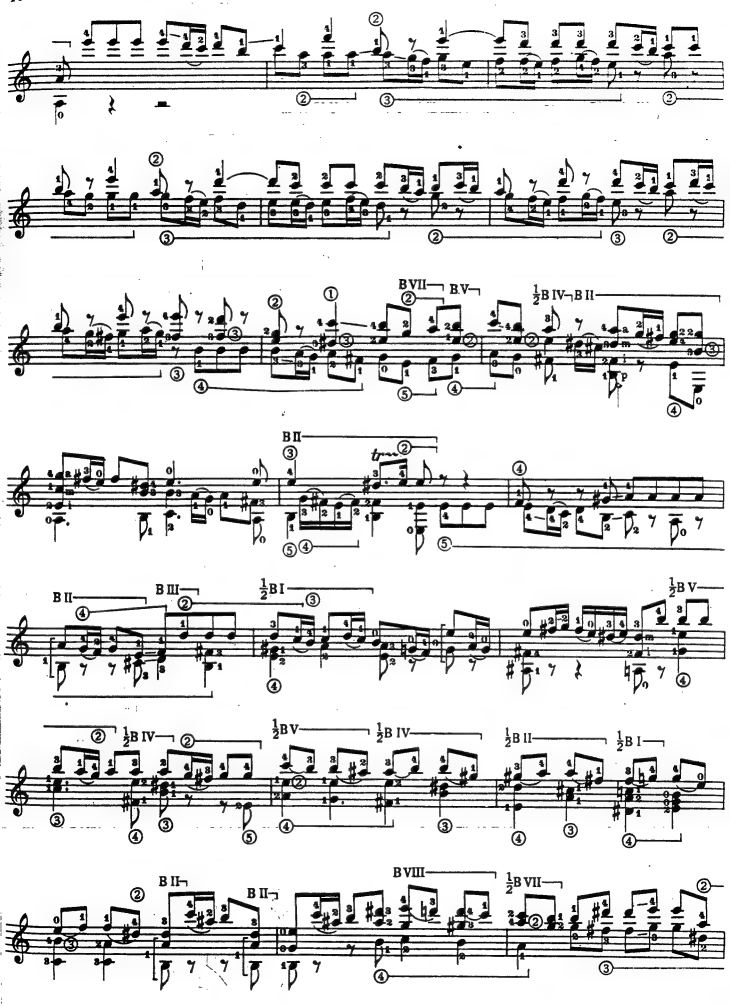
*) Ferde barré
Oblique barré
Schräges Barré

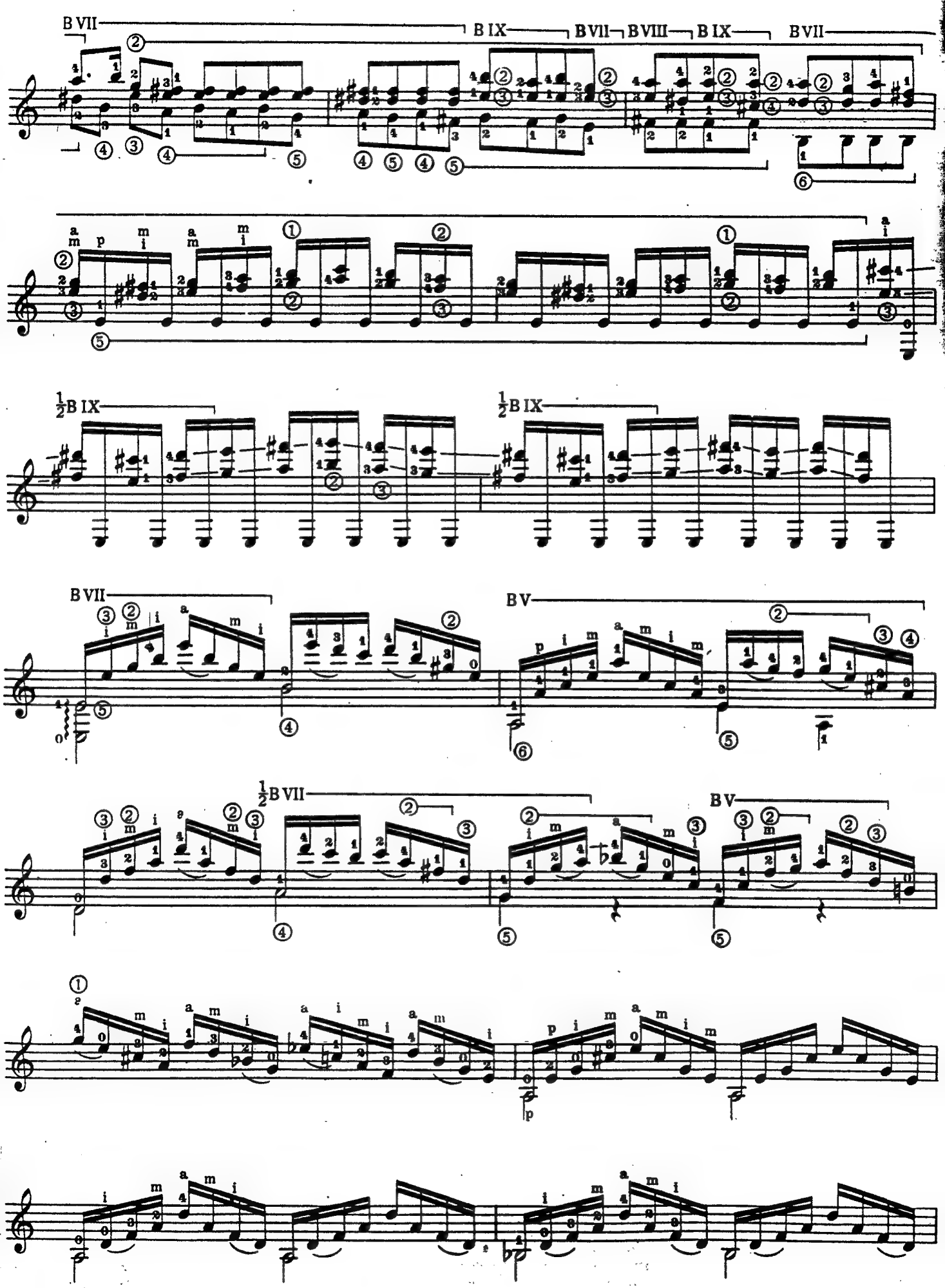

79
82
85
88
91
93
95
[tr]
*) Orig.:

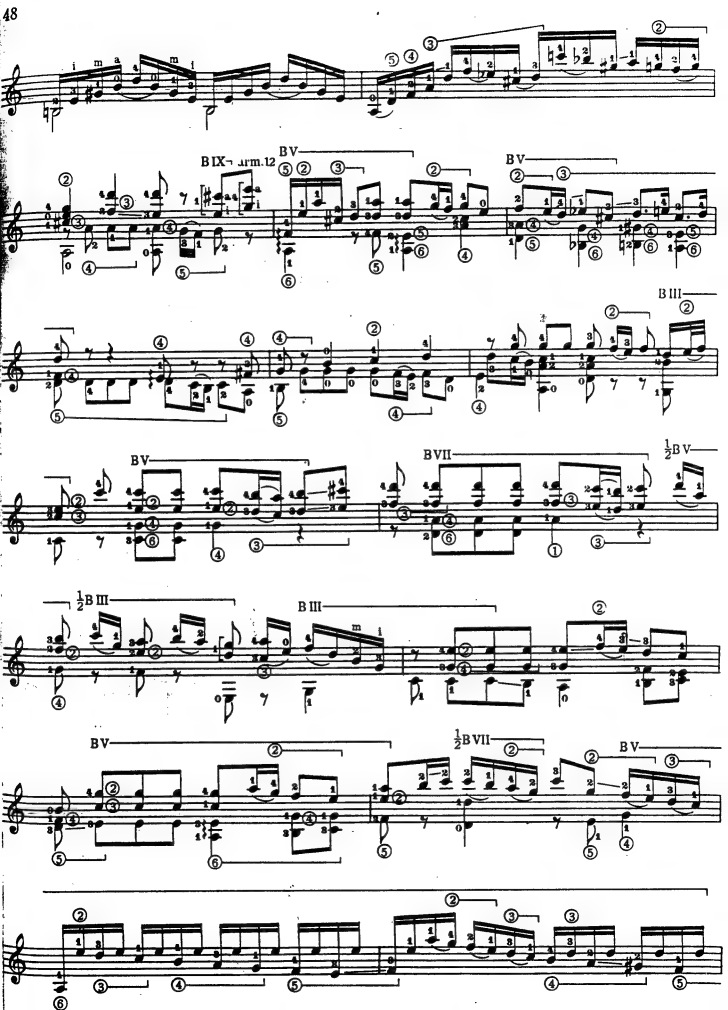
J. S. Bach

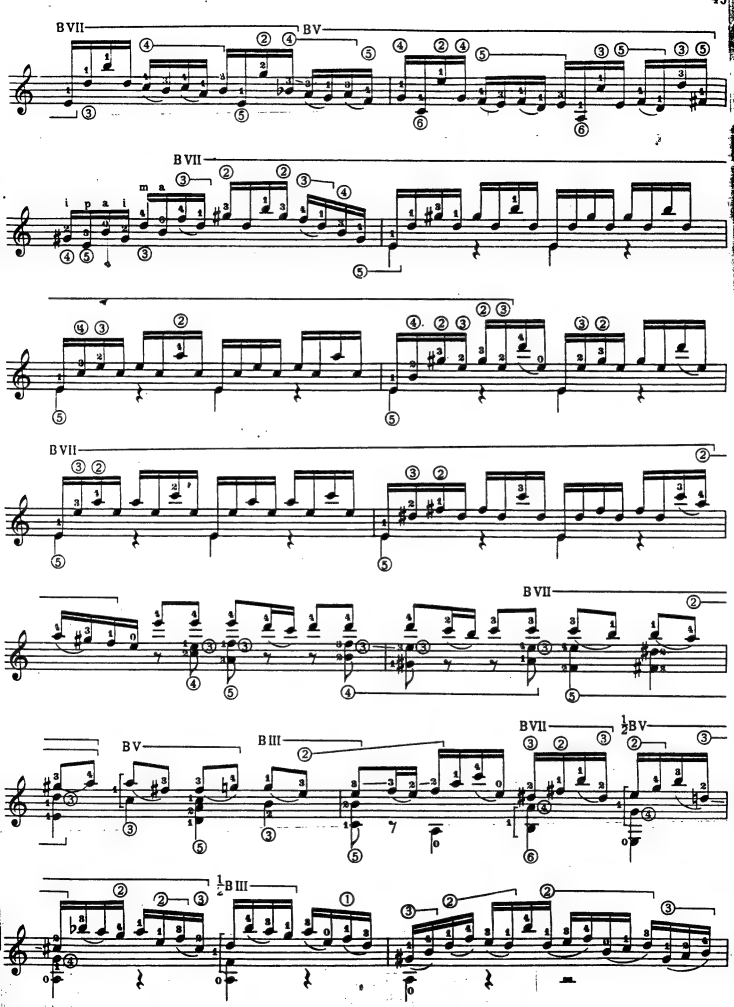
FUGA

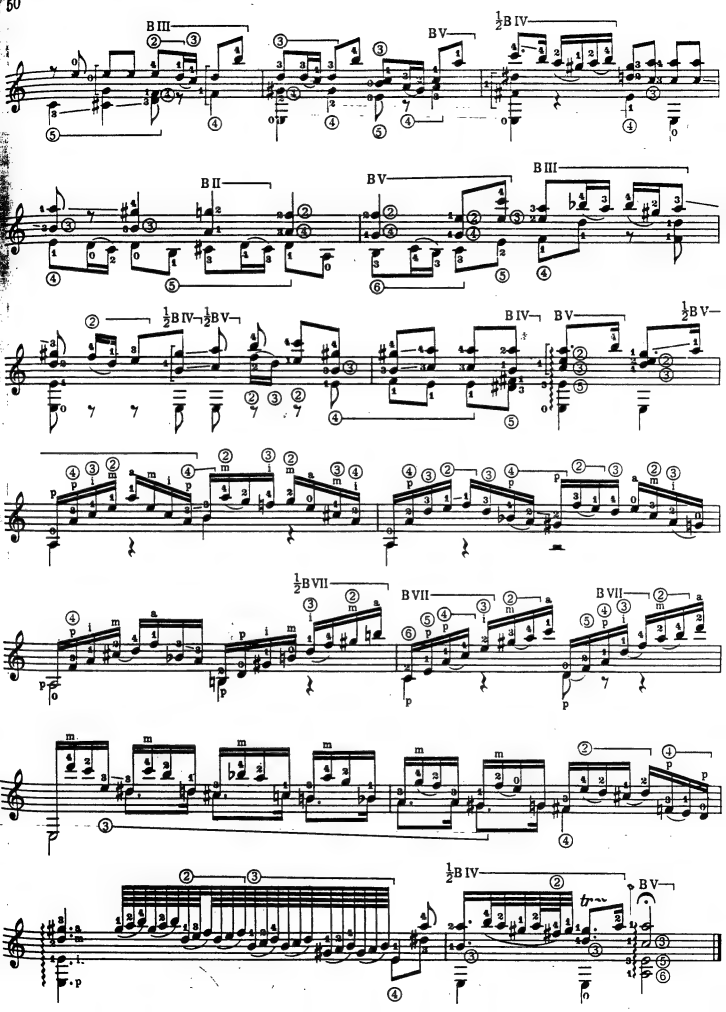



BVII
BV
½B IV
B II
B II
tr
B II
B III
½B I
½B V
½B IV
½B V
½B IV
½B II
½B I
B II
B II
BVIII
½B VII


B VII
B IX
B VII
B VIII
B IX
B VII
½B IX
½B IX
B VII
B V
½B VII
B V

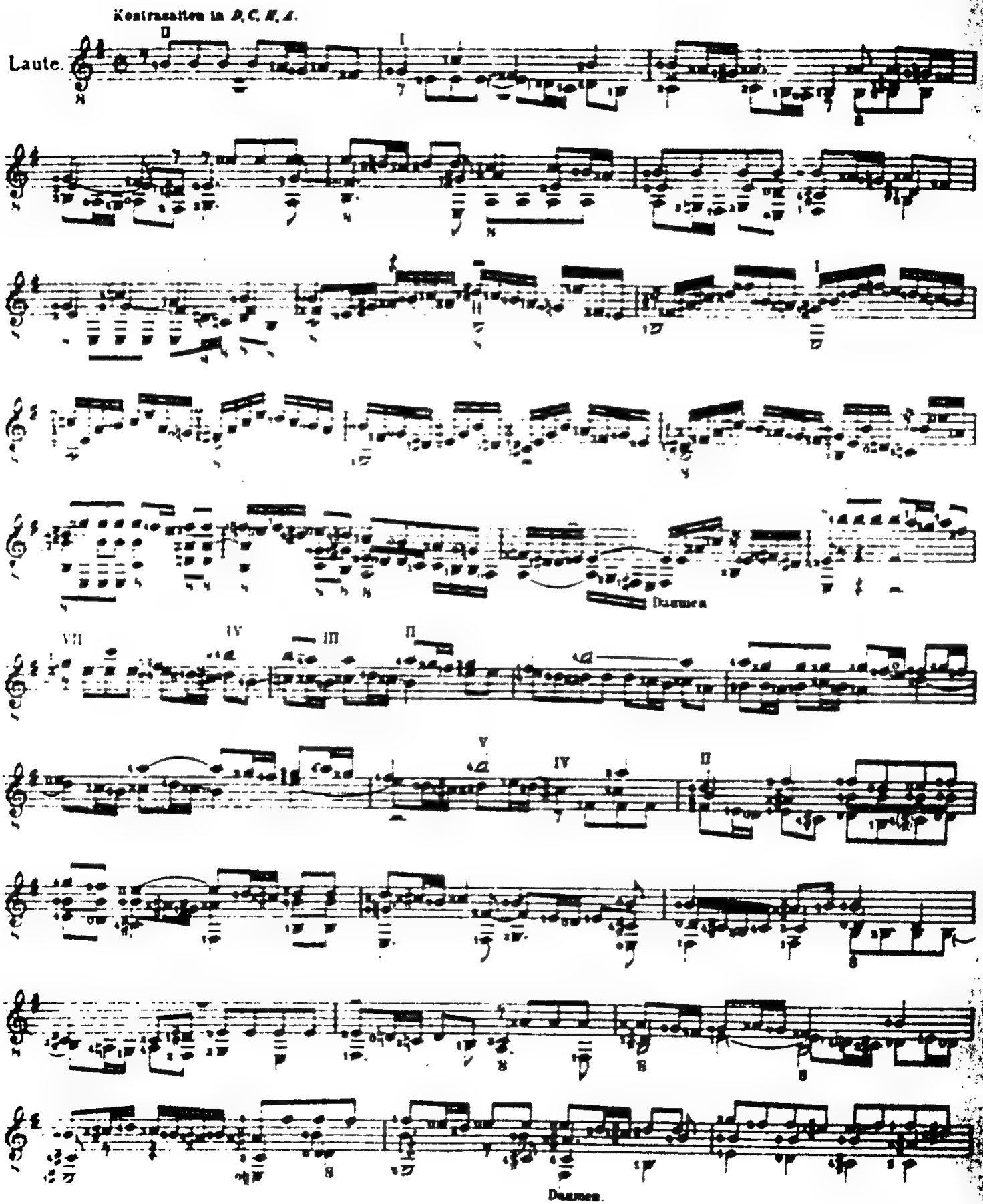

BIX¬ arm.12
BV
BV
BV
BIII
BV
BVII
½BV
½BIII
BIII
BV
½BVII
BV

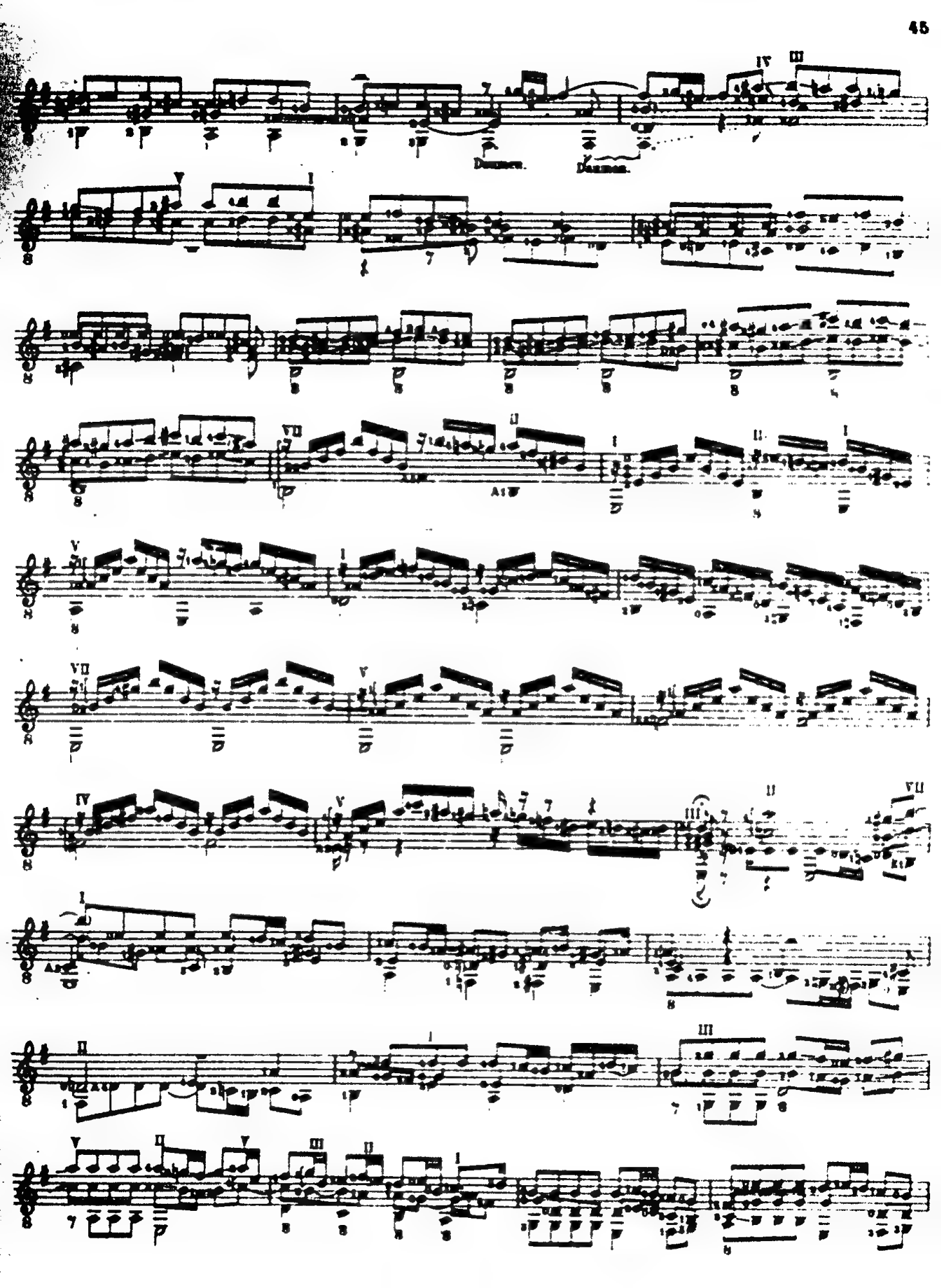

BVII
BV
BVII
i p a i
m a
BVII
BVII
BV
BIII
BVII
½BV
½BIII

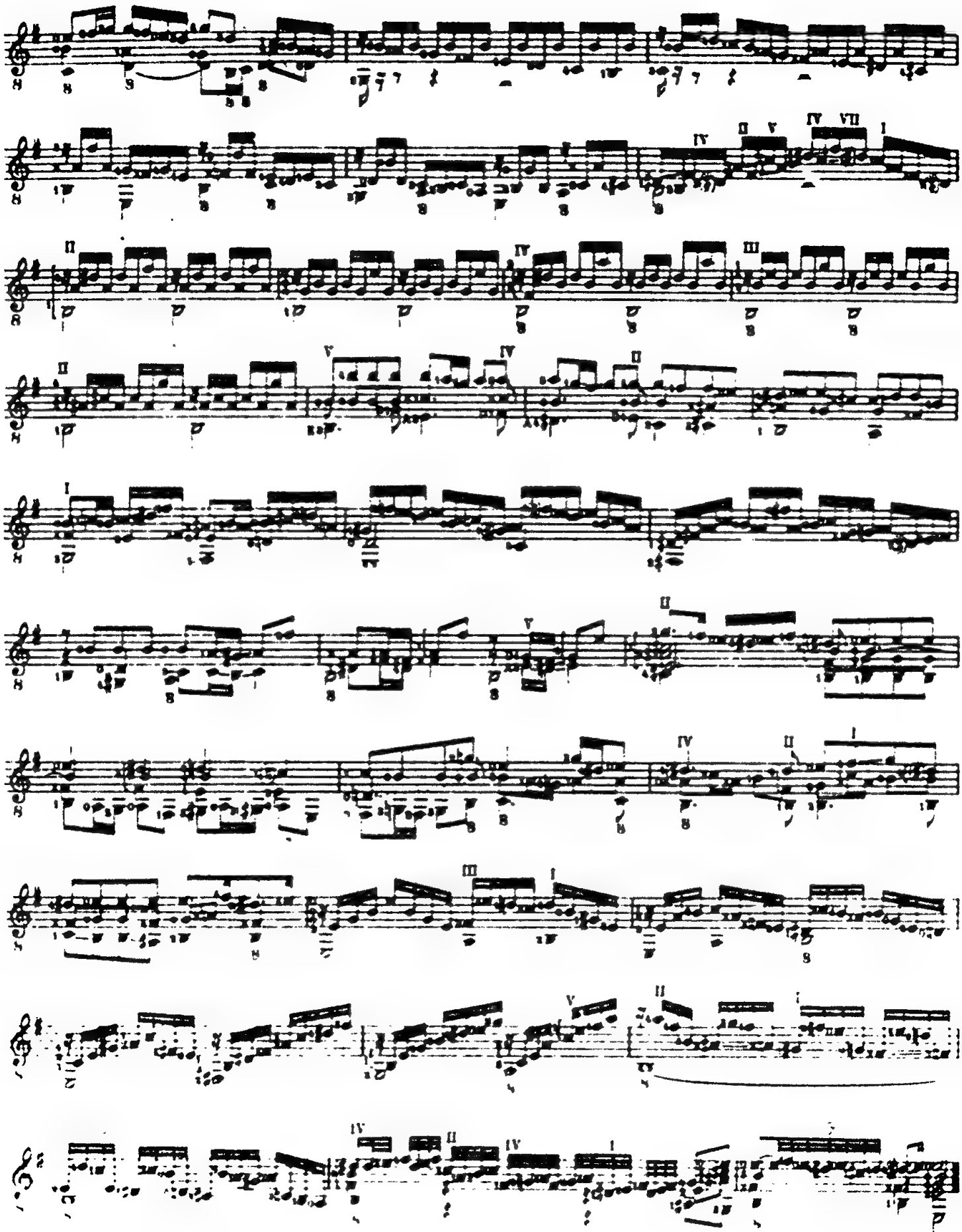

B III
B V
½B IV
B II
B V
B III
½B IV–½B V
B IV
B V
½B V
½B VII
B VII
B VII
½B IV
B V

FUGE.

(Originaltonart: G moll.)



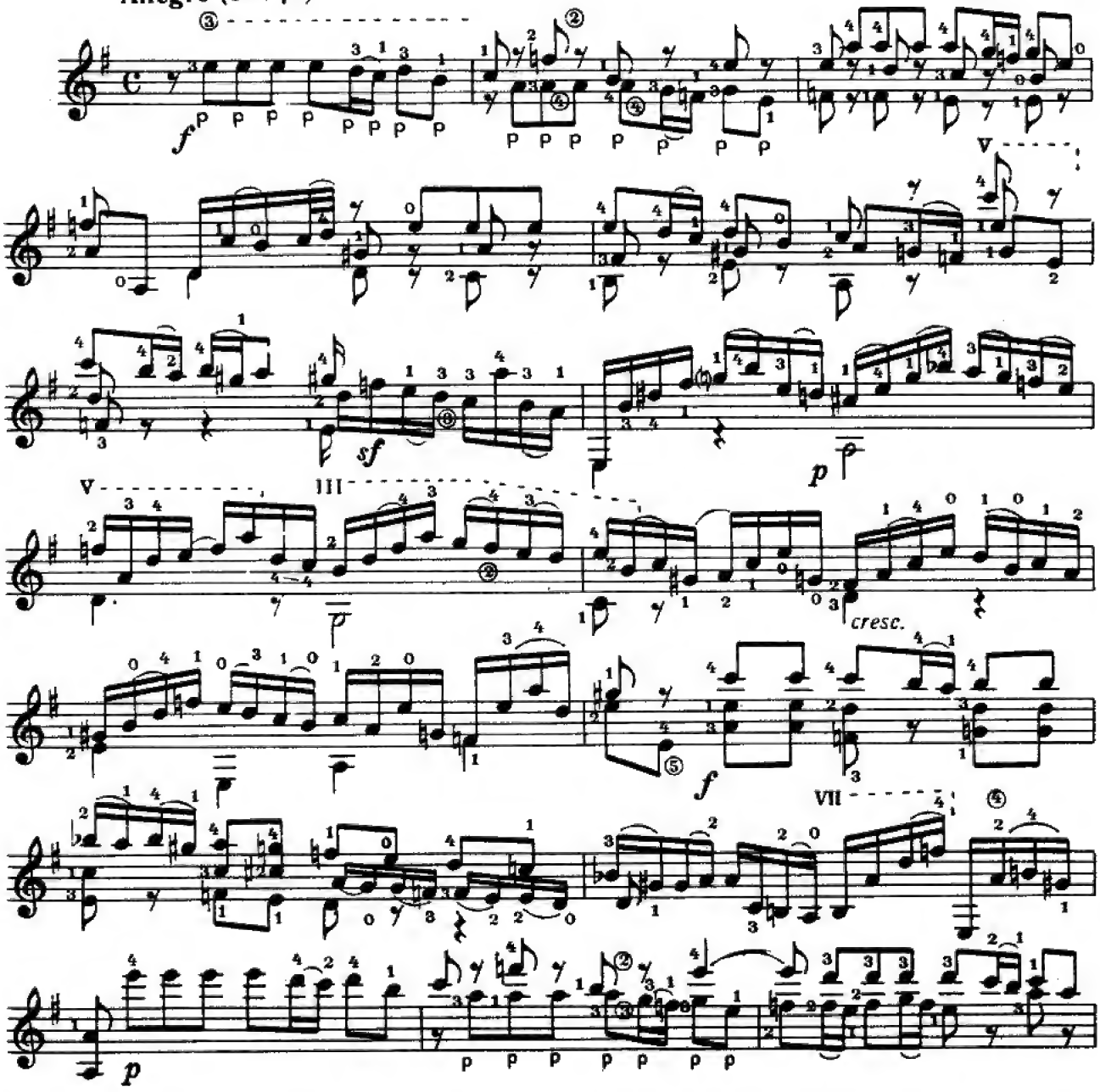


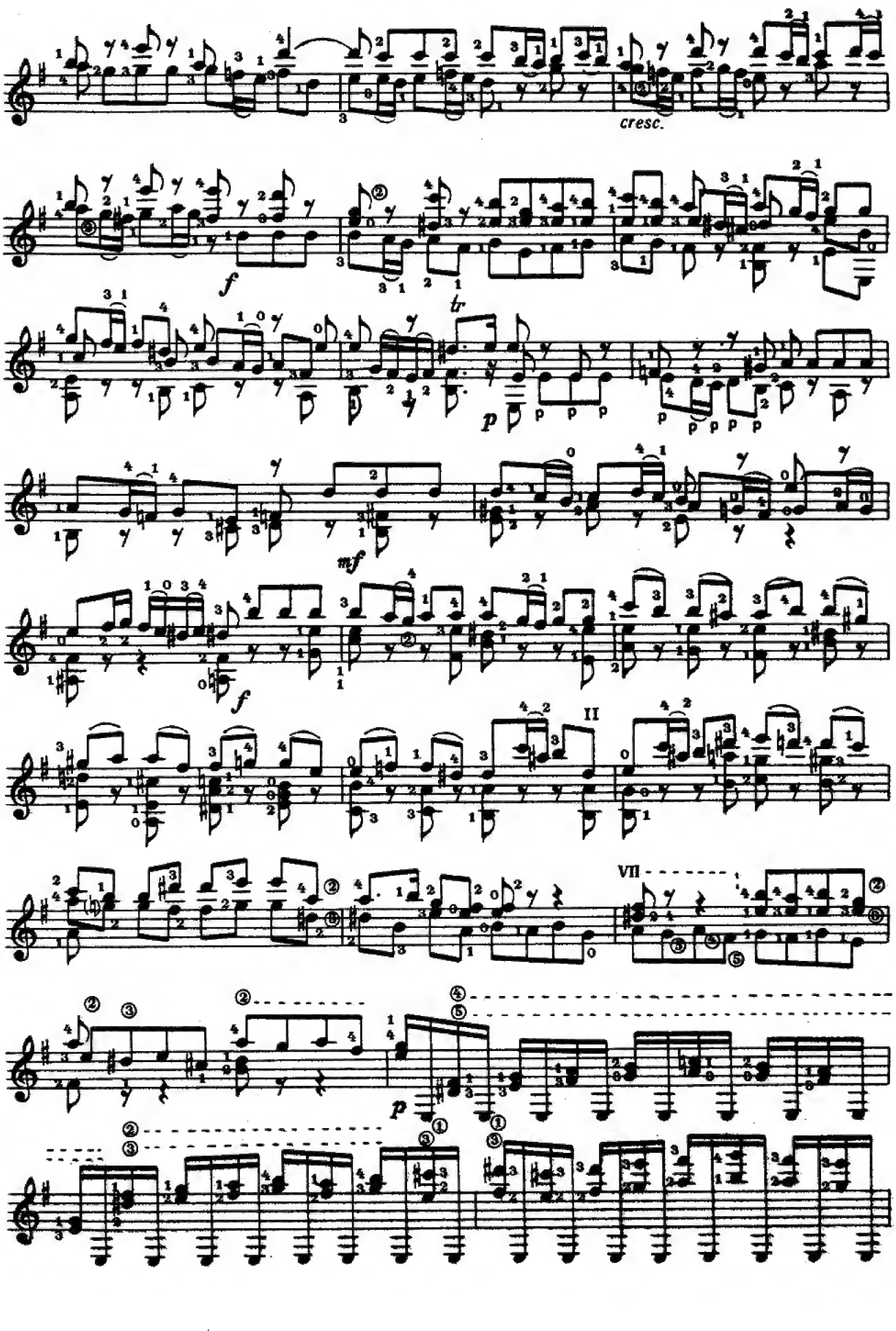


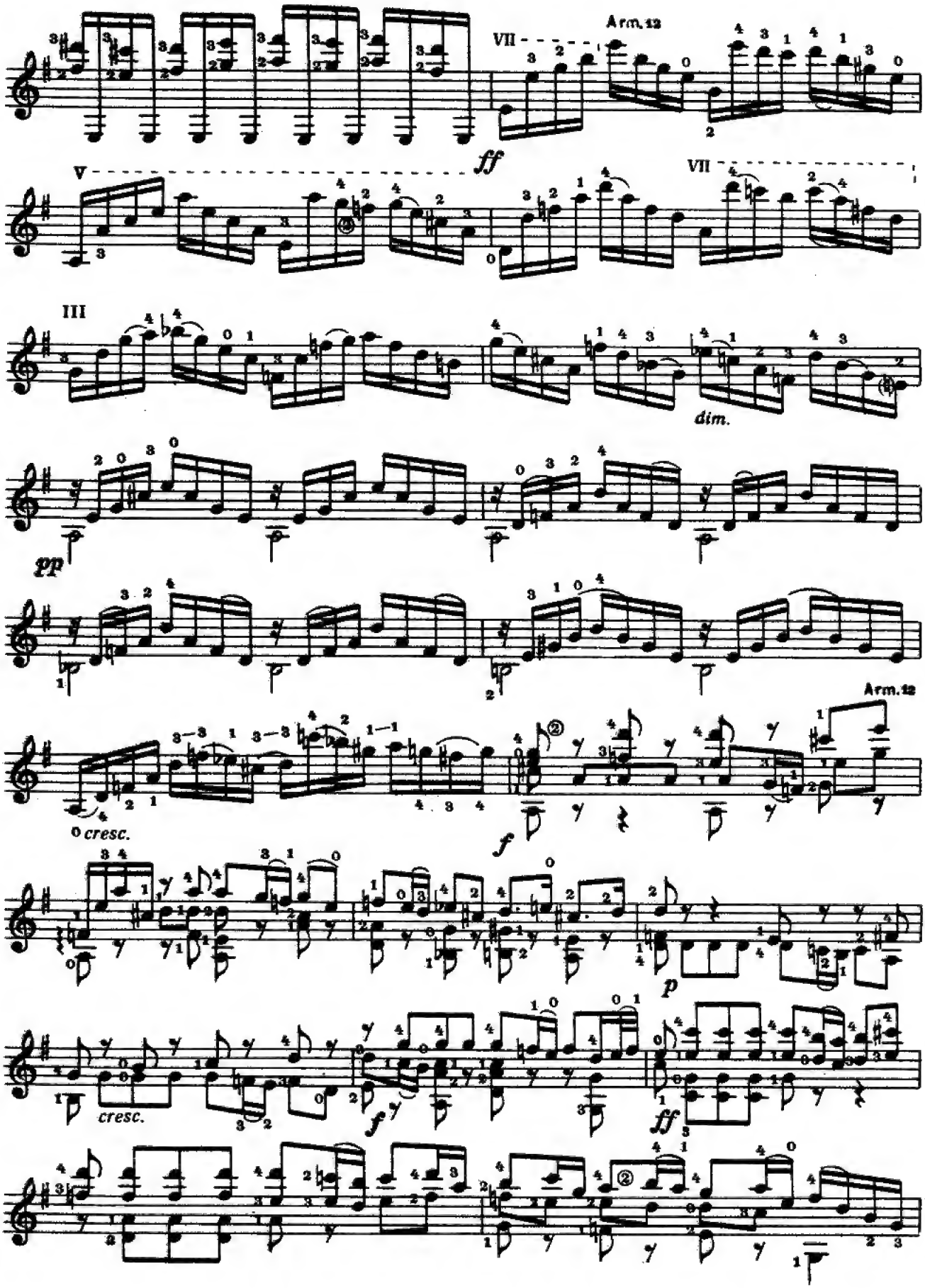
Фуга

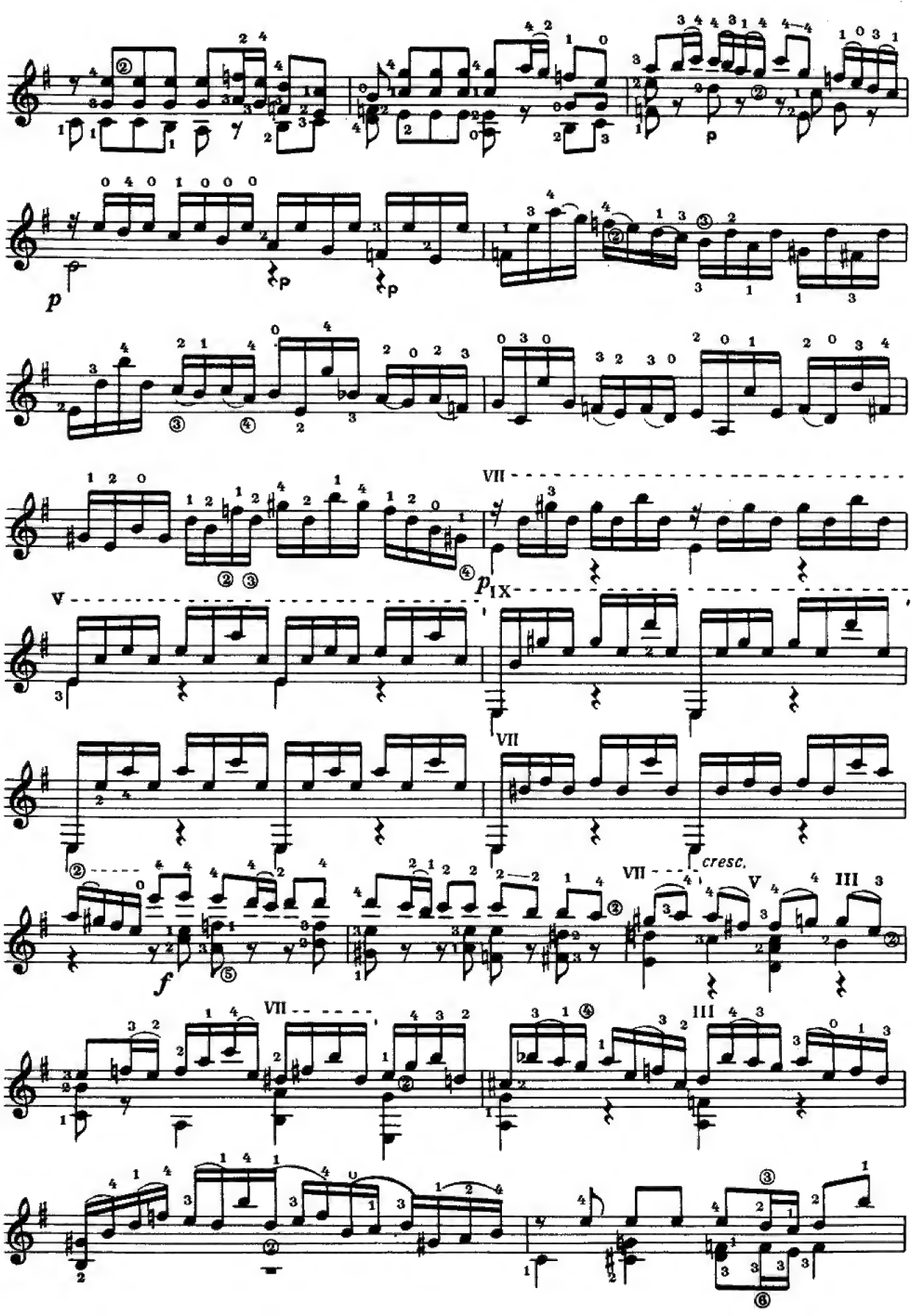
И. С. БАХ
(1685—1750)

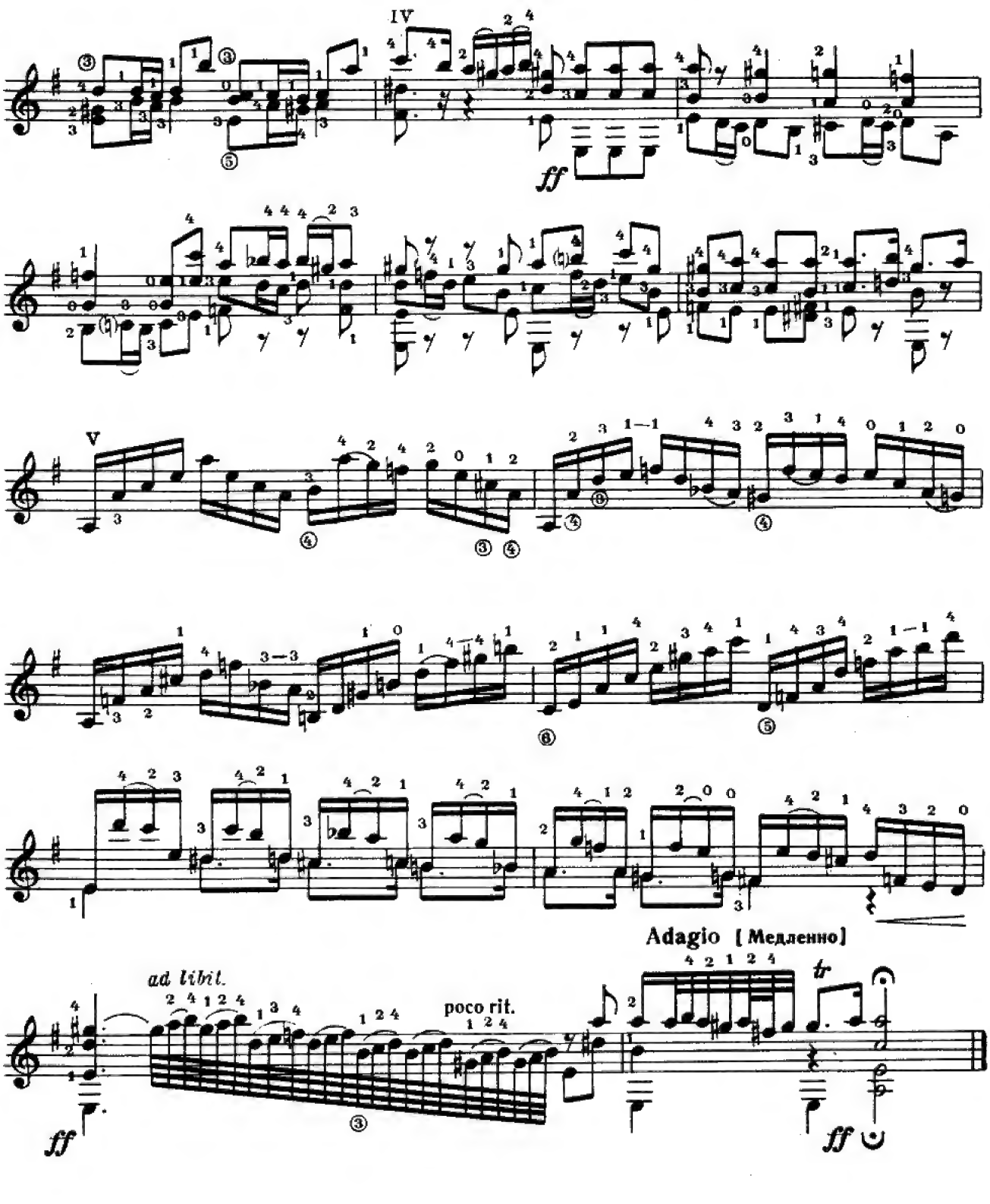
Allegro (Быстро)




cresc.
f
tr
p
mf
f
II
VII
p

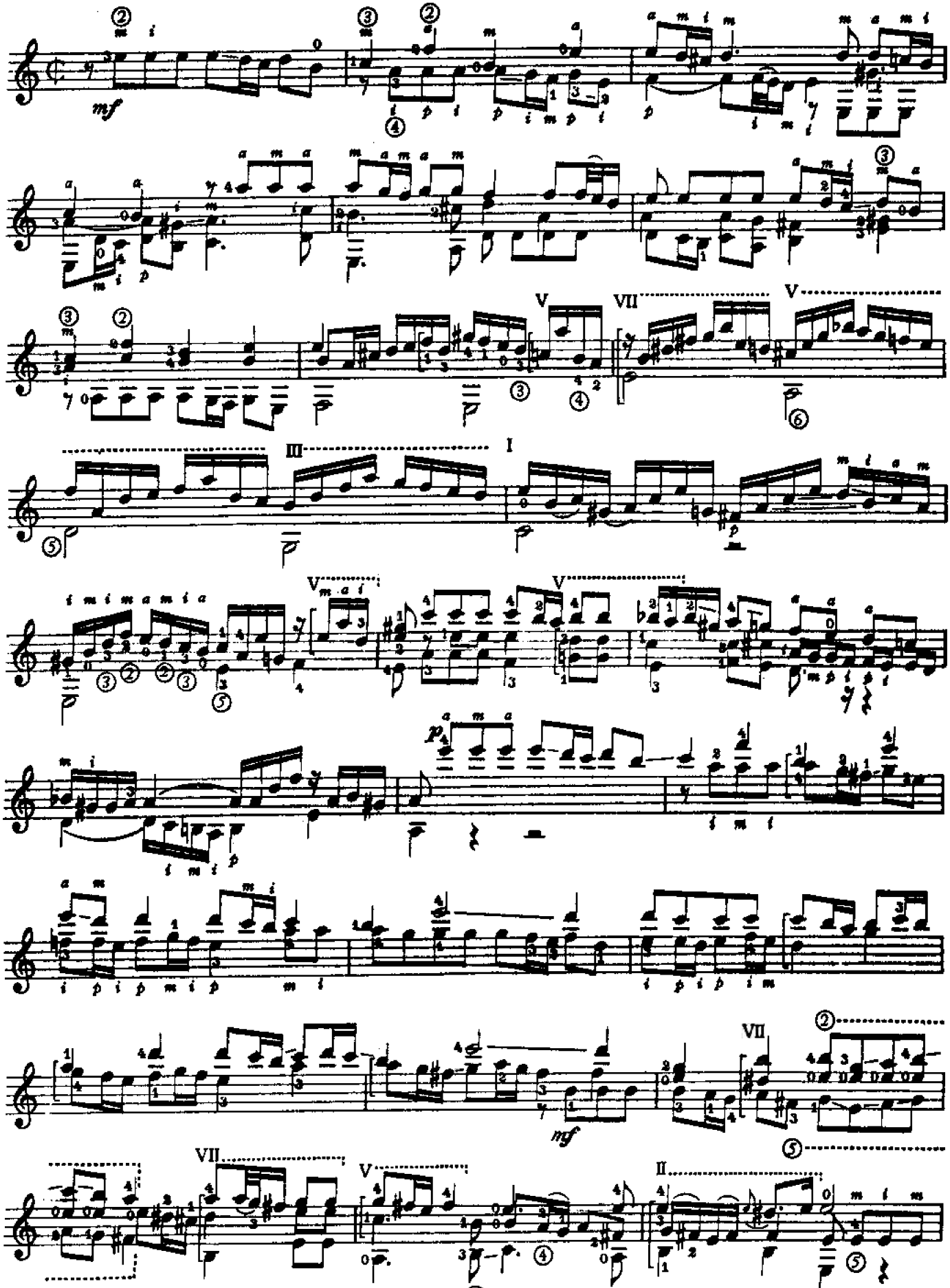

Arm.12
VII
ff
V
VII
III
dim.
pp
Arm.12
cresc.
f
p
cresc.
f
ff

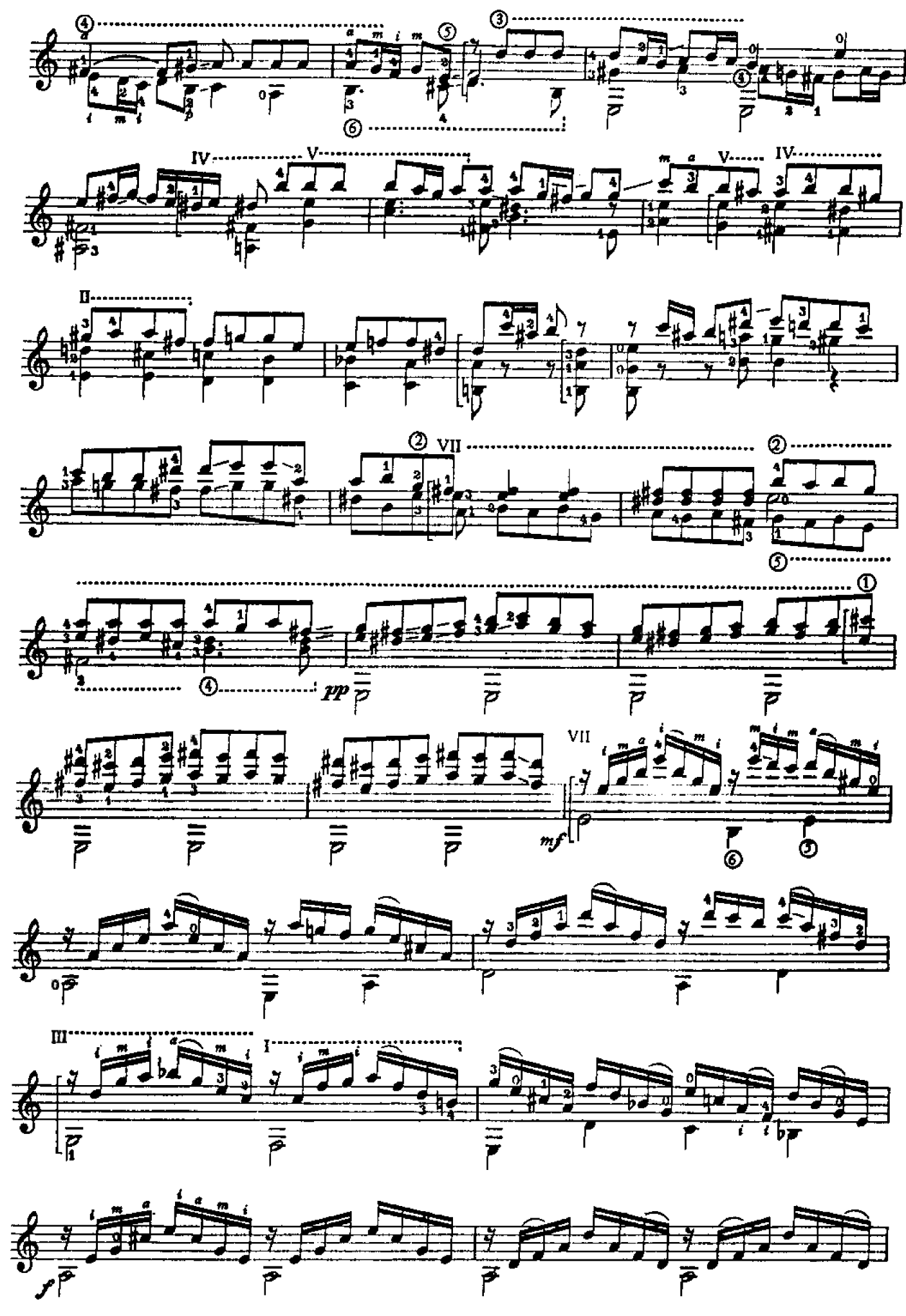

p
VII
V
IX
VII
cresc.
f
VII
III

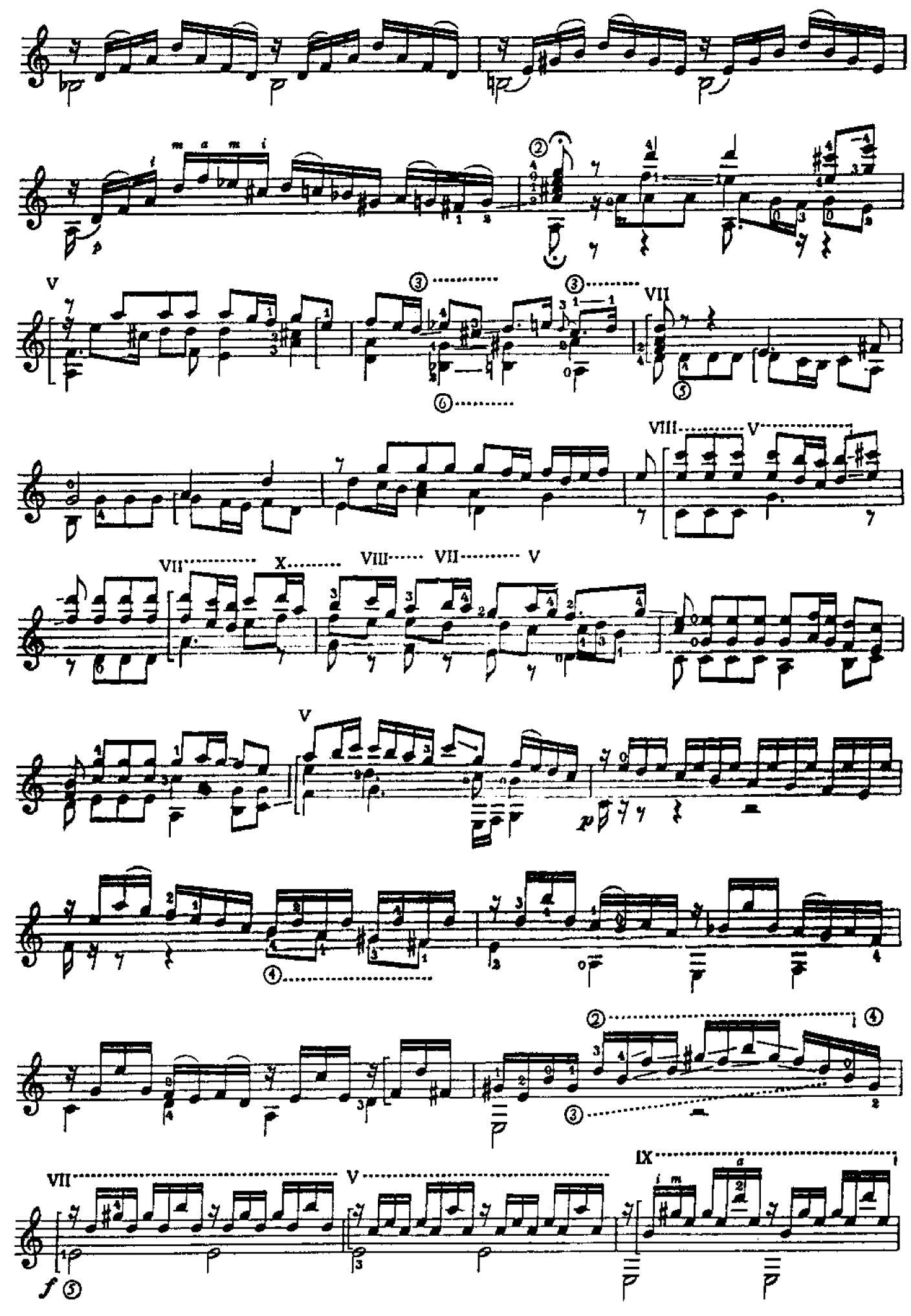

IV
ff
V
Adagio [Медленно]
ad libit.
poco rit.
tr
ff
ff

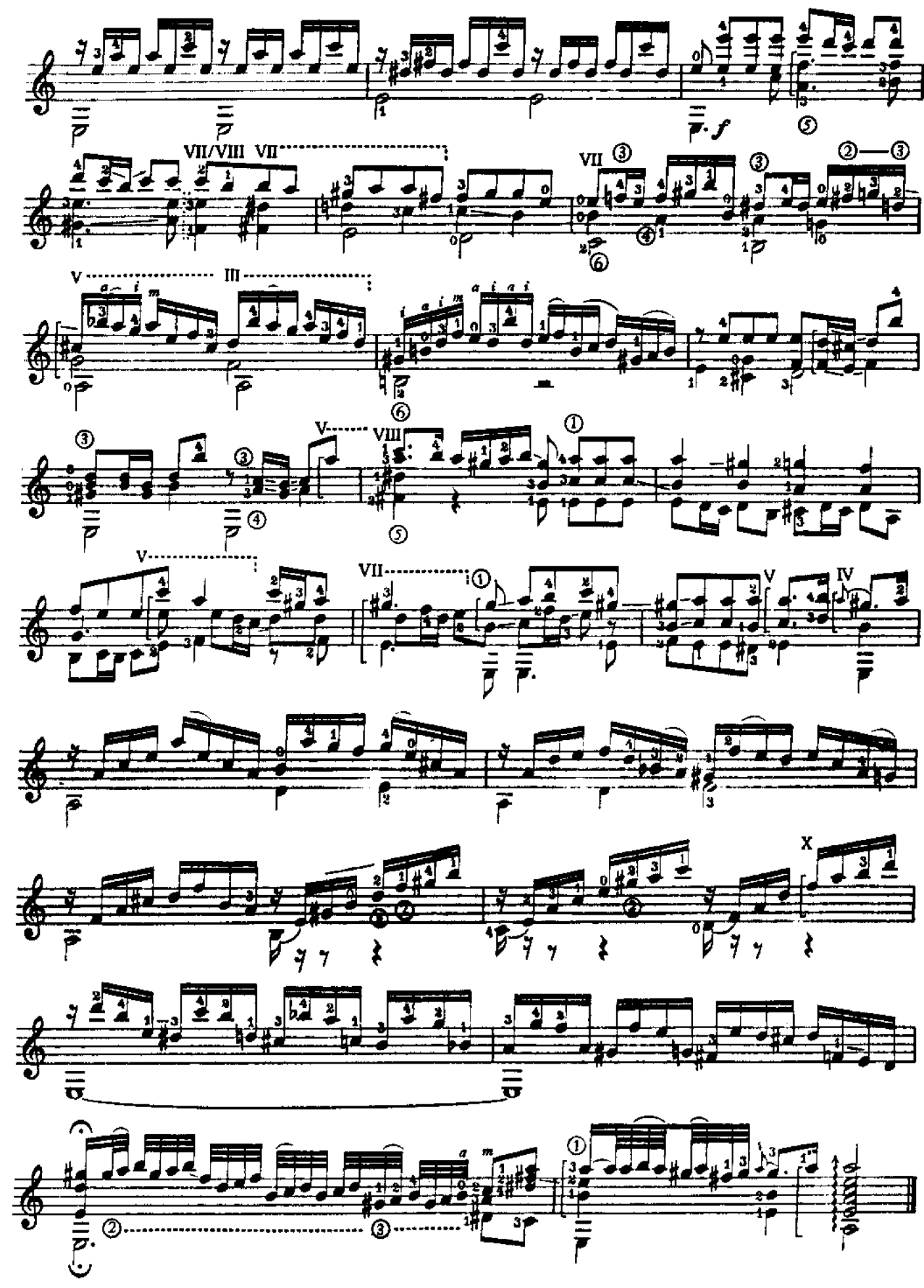
Lautenfuge

(Originaltonart g-Moll)









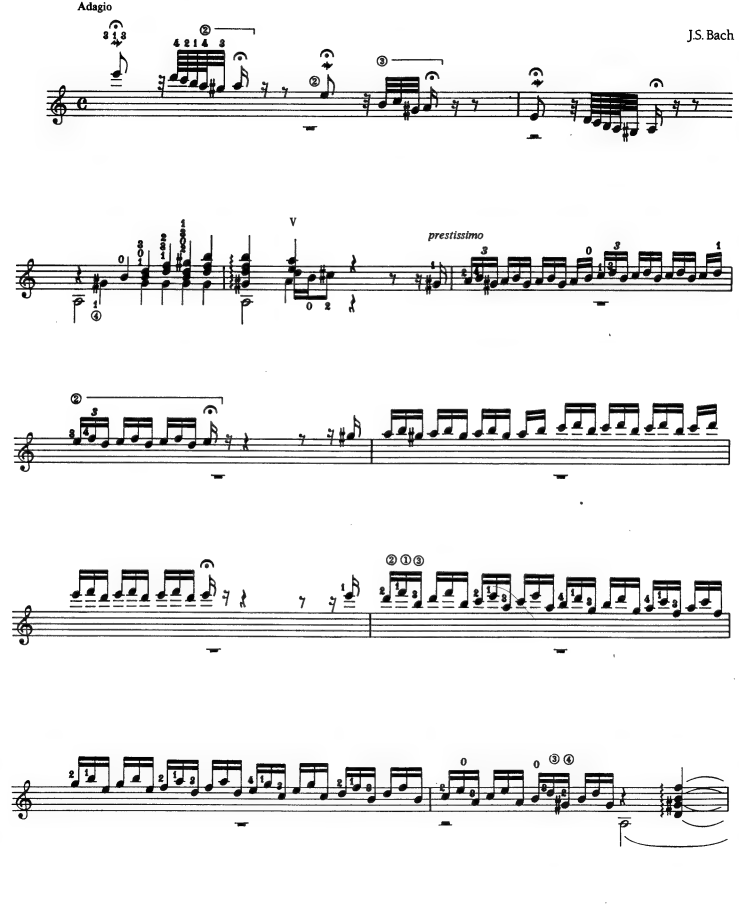
Toccata & Fugue

BWV 565

Transcribed by
Philip Hii

J.S. Bach

Adagio



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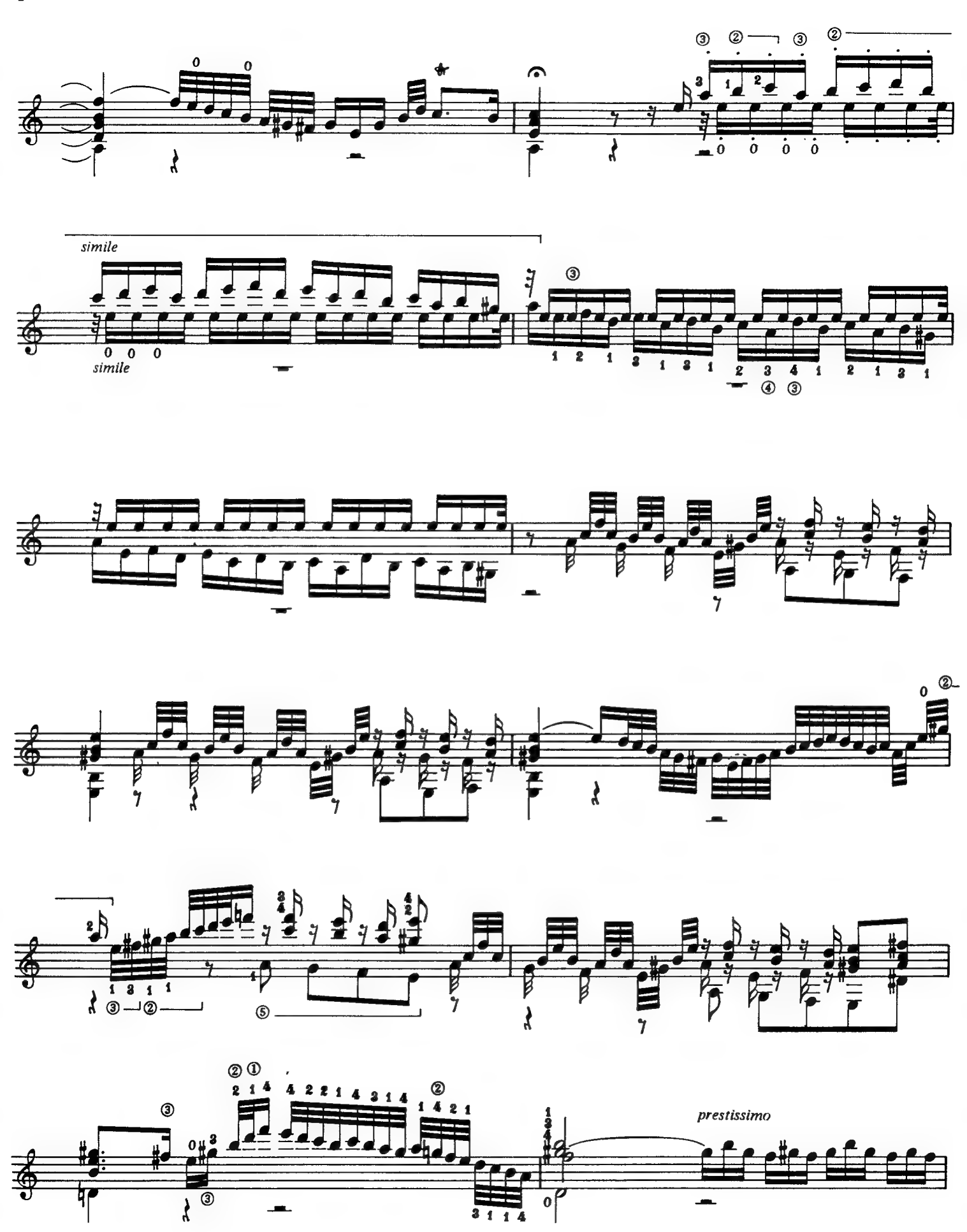
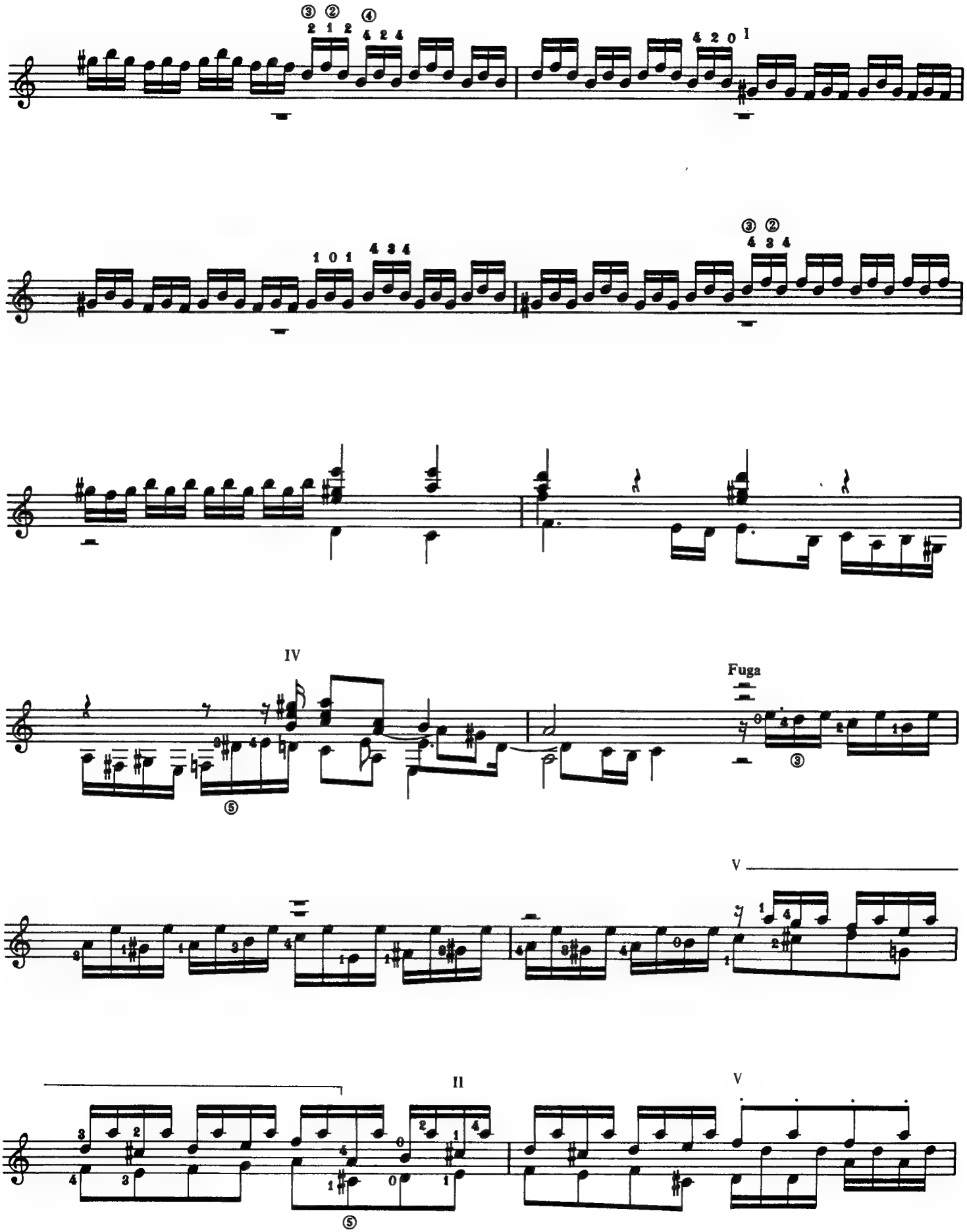
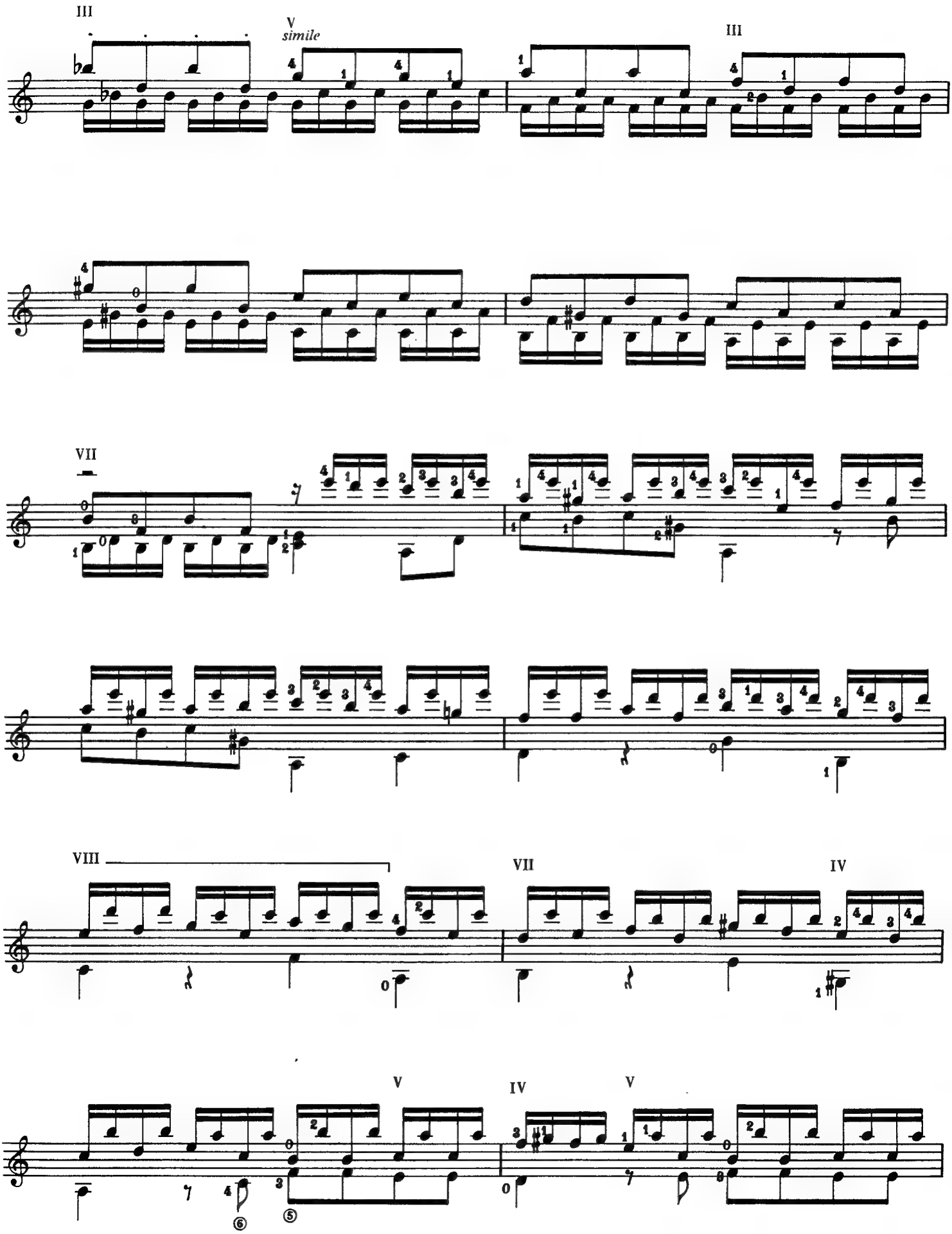
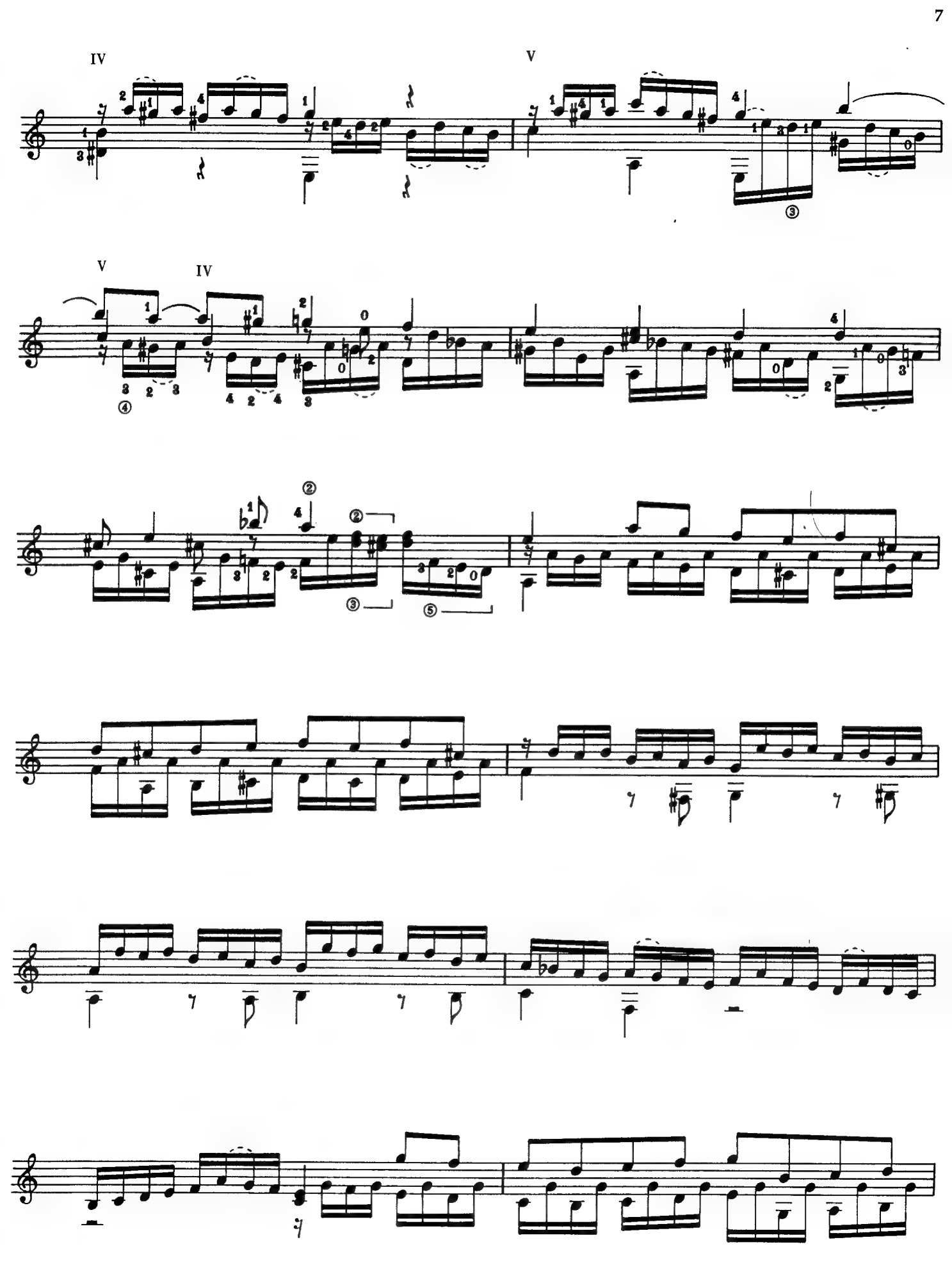
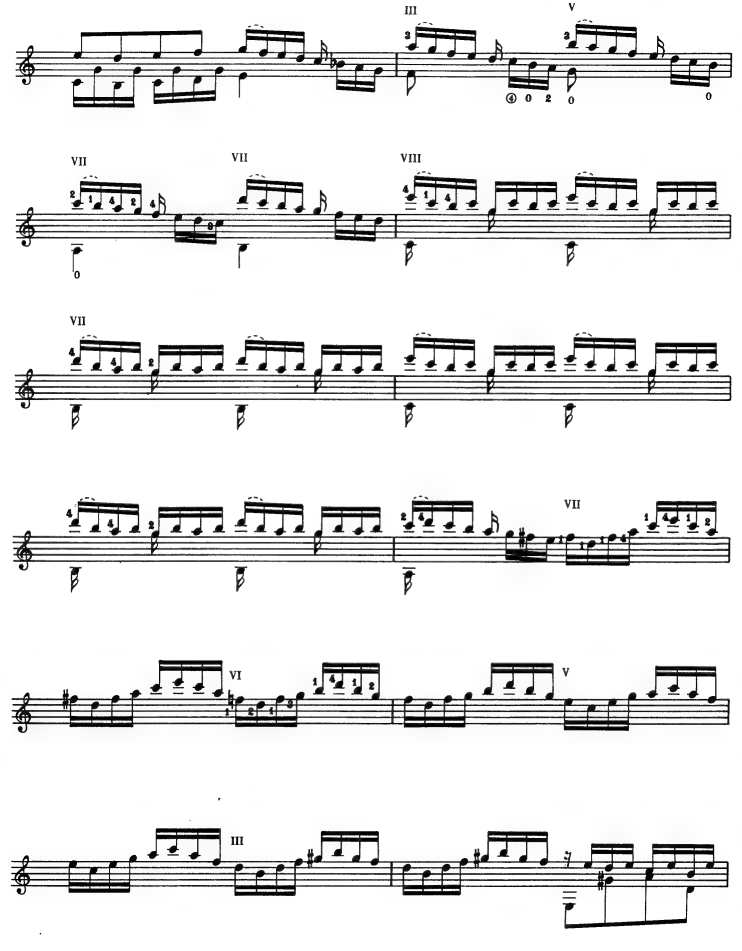
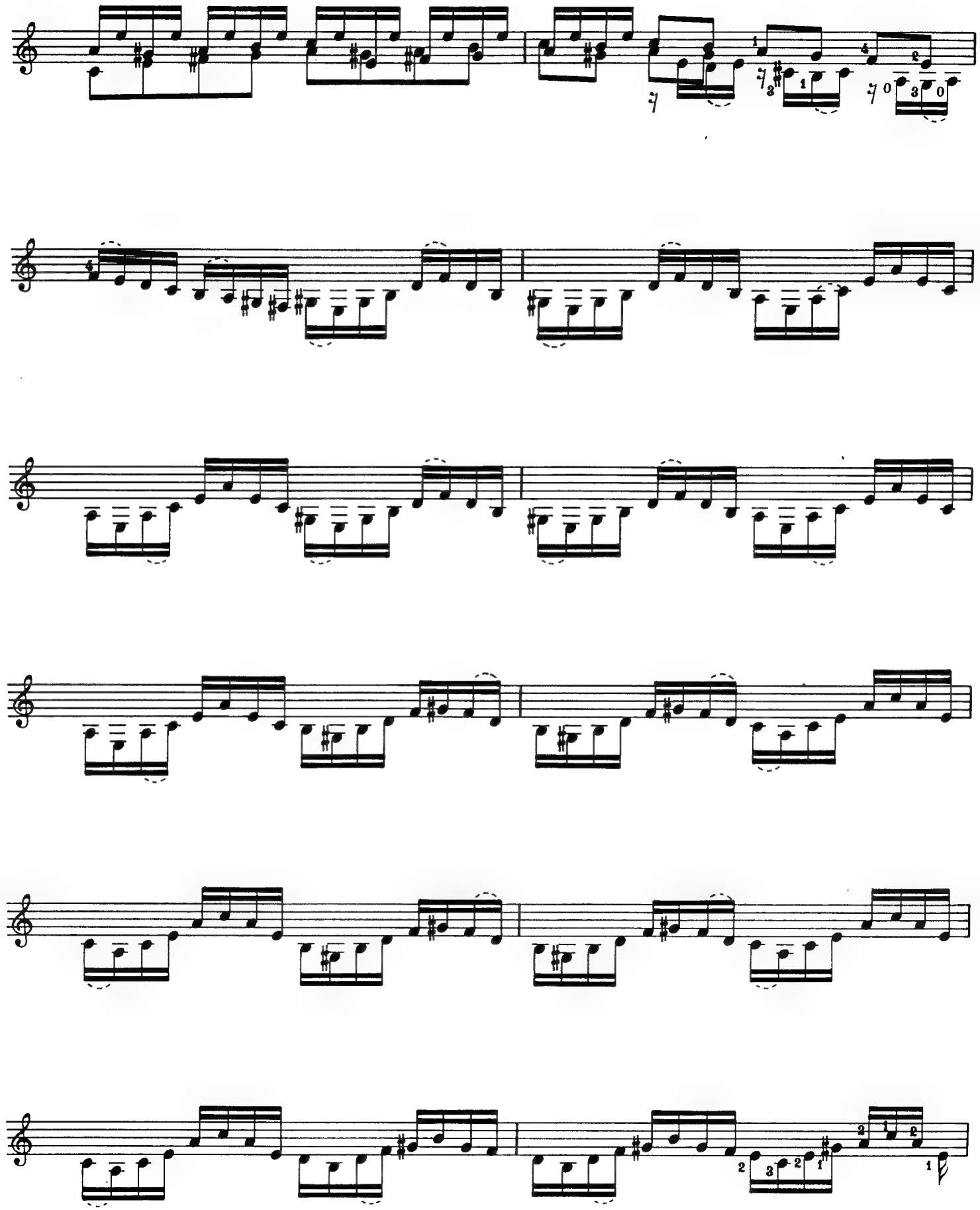

simile
simile
prestissimo

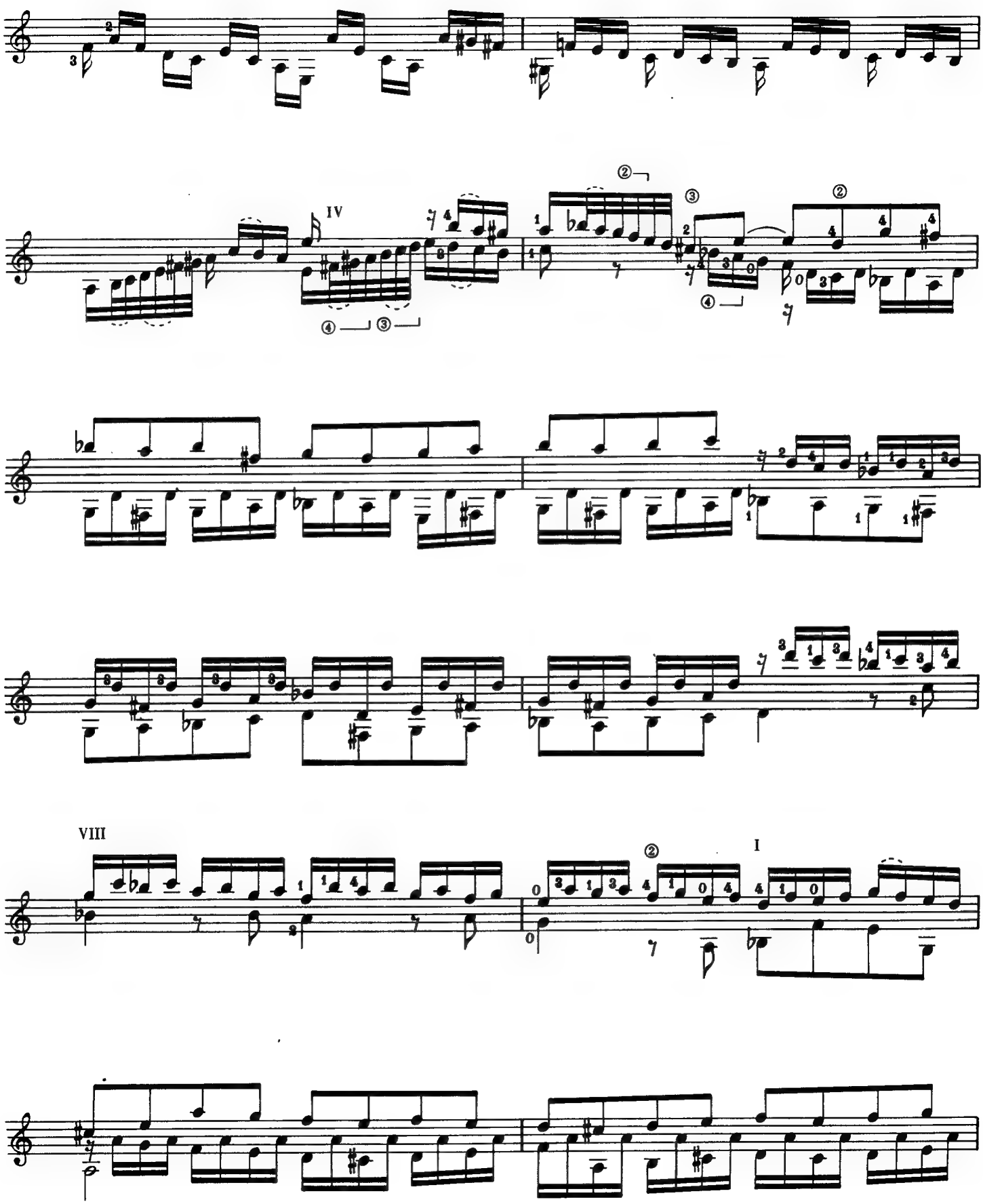

IV
Fuga
V
II
V

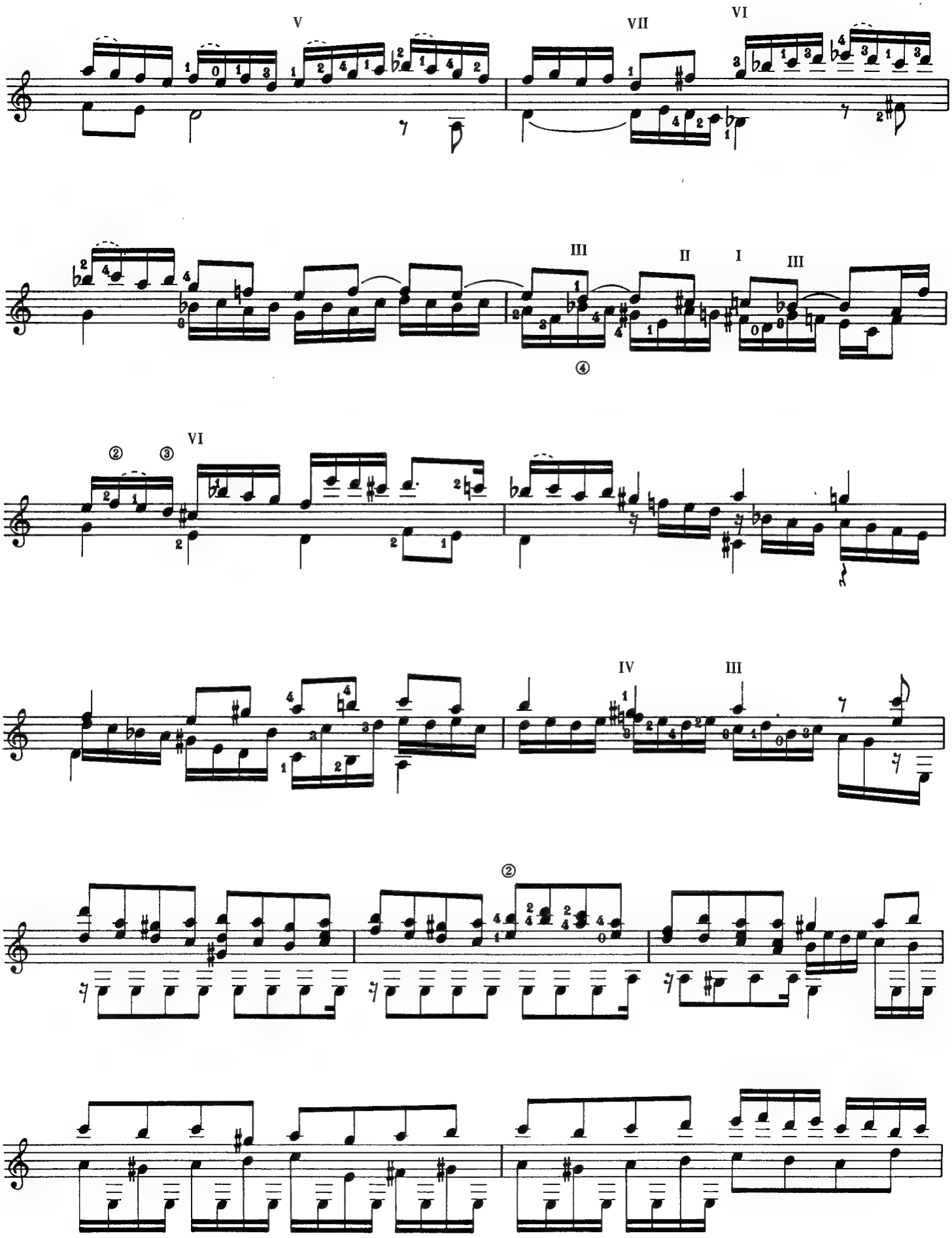

III
V
simile
III
VII
VIII
VII
IV
V
IV
V

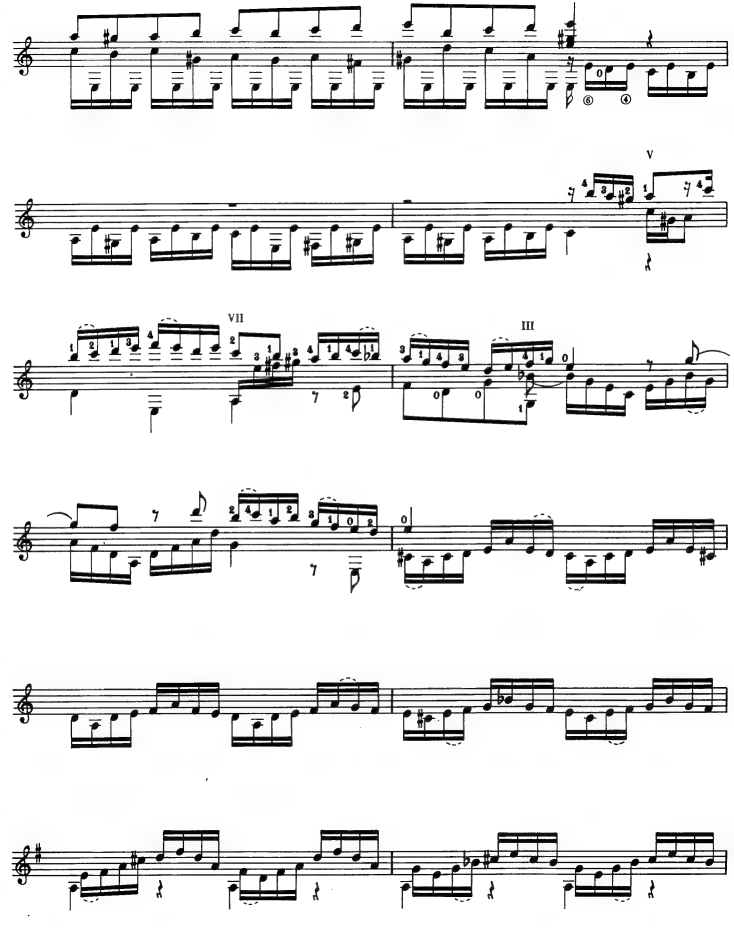

IV
V
V
IV

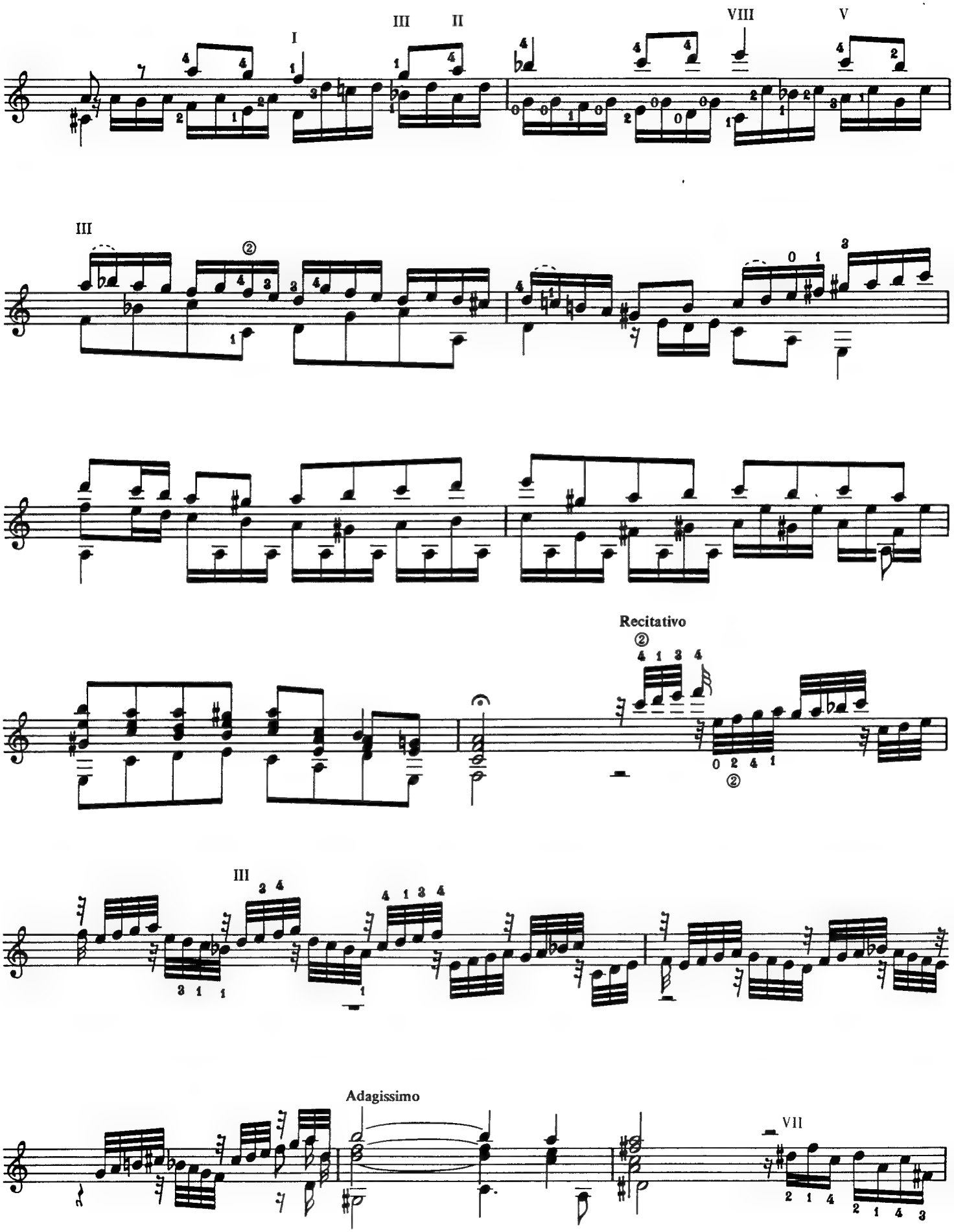

III
V
VII
VII
VIII
VII
VII
VI
V
III

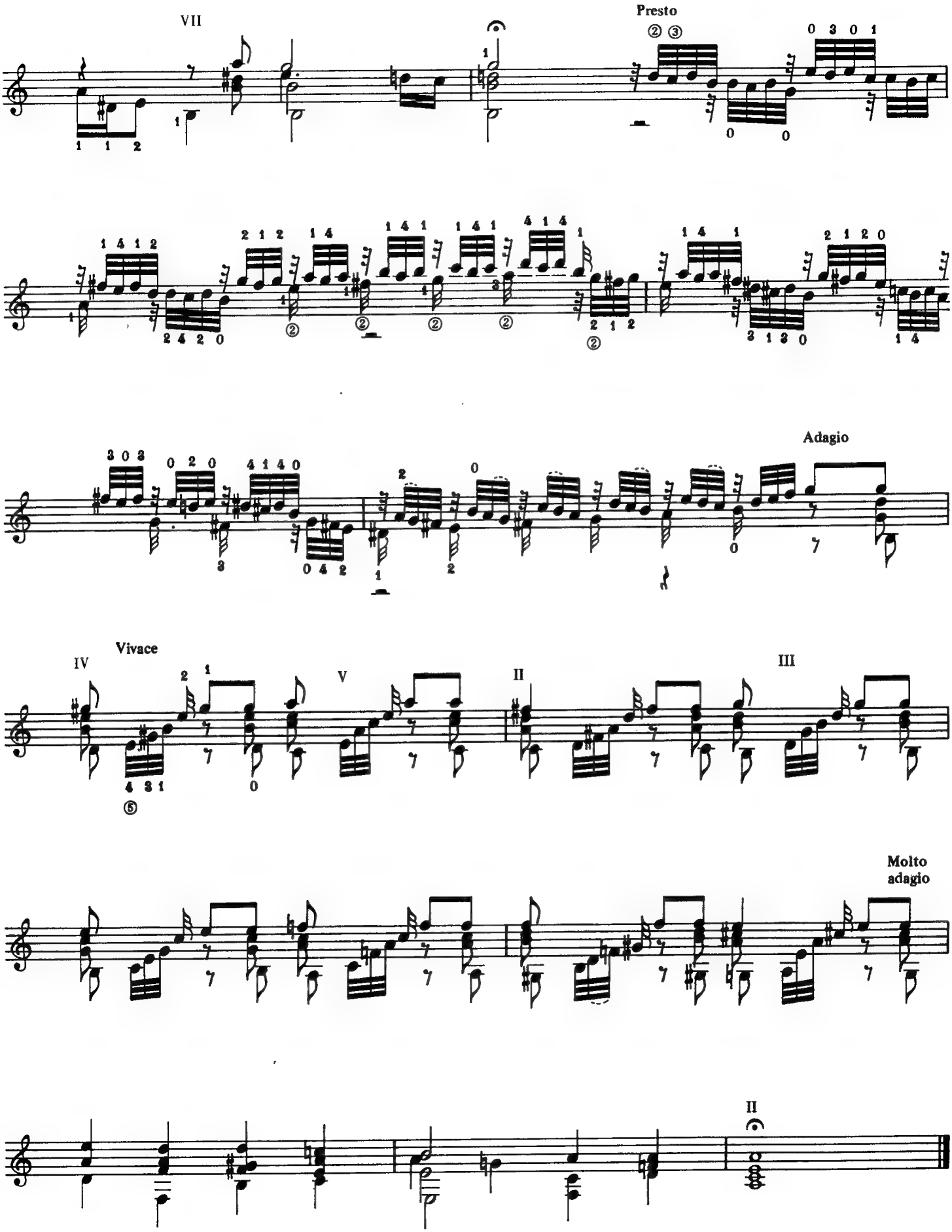



IV
VIII
I


V
VII
VI
III
II
I
III
④
②
③
VI
IV
III
②


V
VII
III

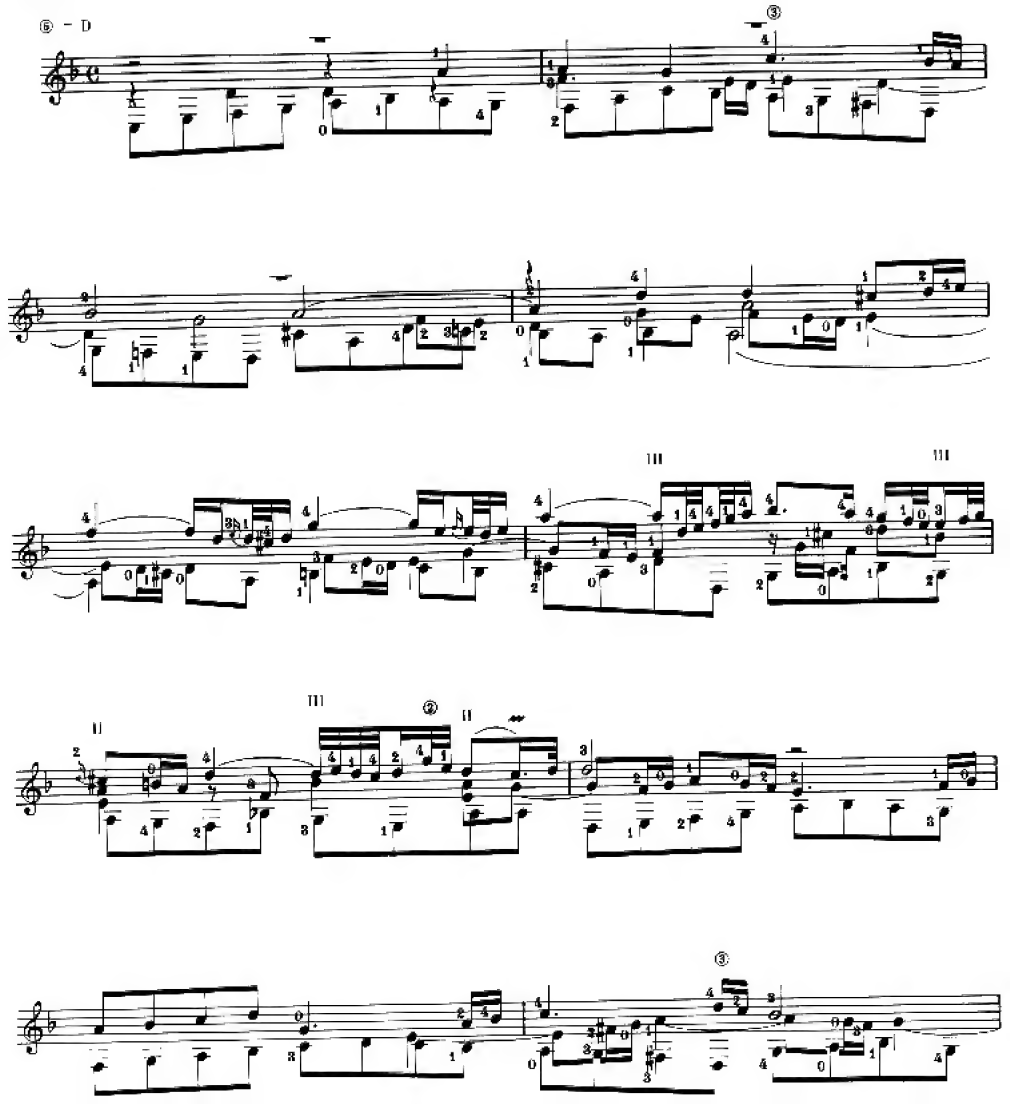

Recitativo
Adagissimo

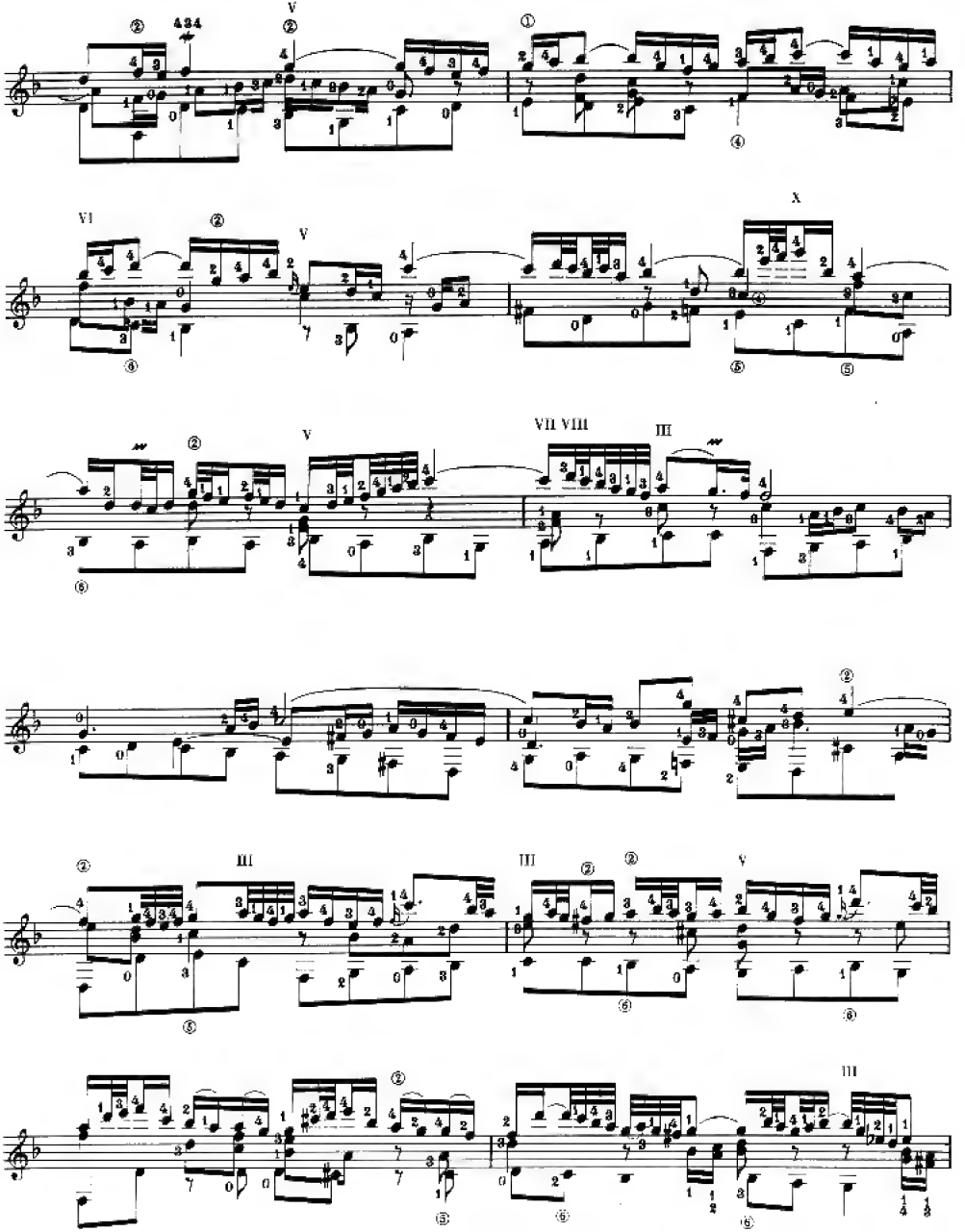

VII
Presto
Adagio
IV
Vivace
V
II
III
Molto
adagio
II

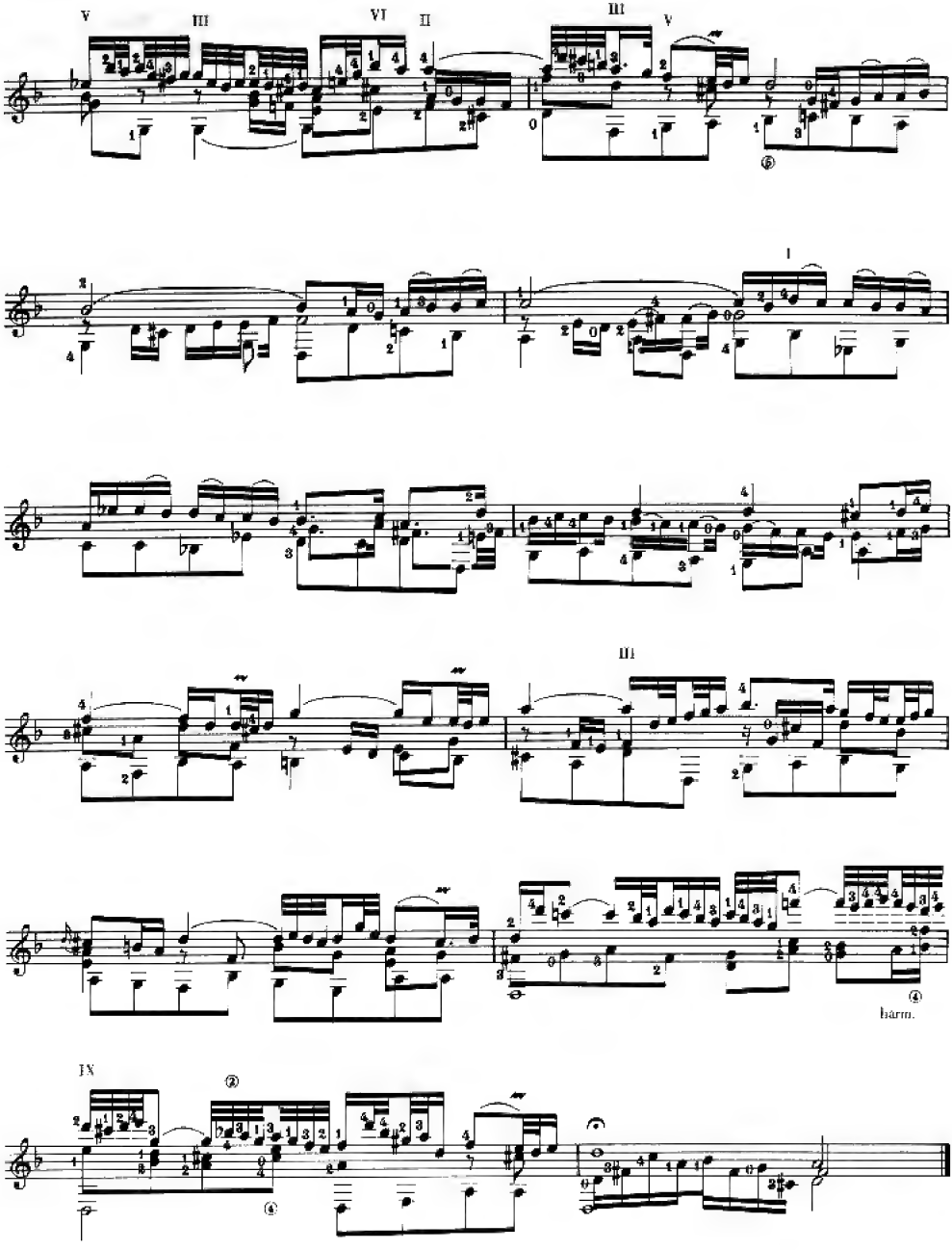
Nun Komm' der Heiden Heiland

BWV 659

J.S. Bach





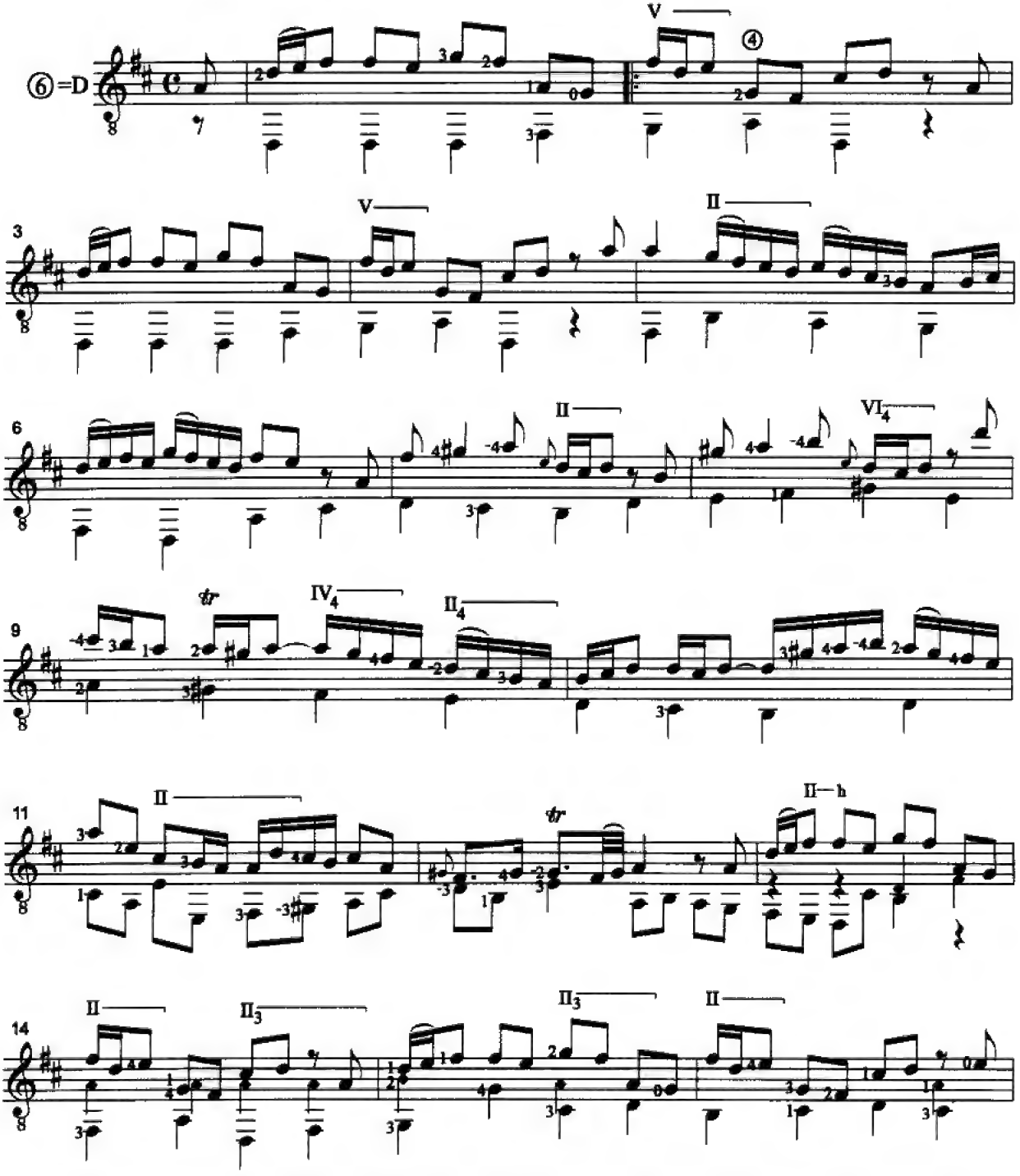

V
III
VI
II
III
V
I
III
harm.
IX

Sleepers, Awake!

(Wachet auf, ruft uns die Stimme)

Transcribed for guitar
by Richard Yates

J.S. Bach
(1685-1750)



NOTE: The notes with diamond-shaped noteheads are the chorale melody and must be played strongly to stand out clearly in the counterpoint. They are not harmonics.

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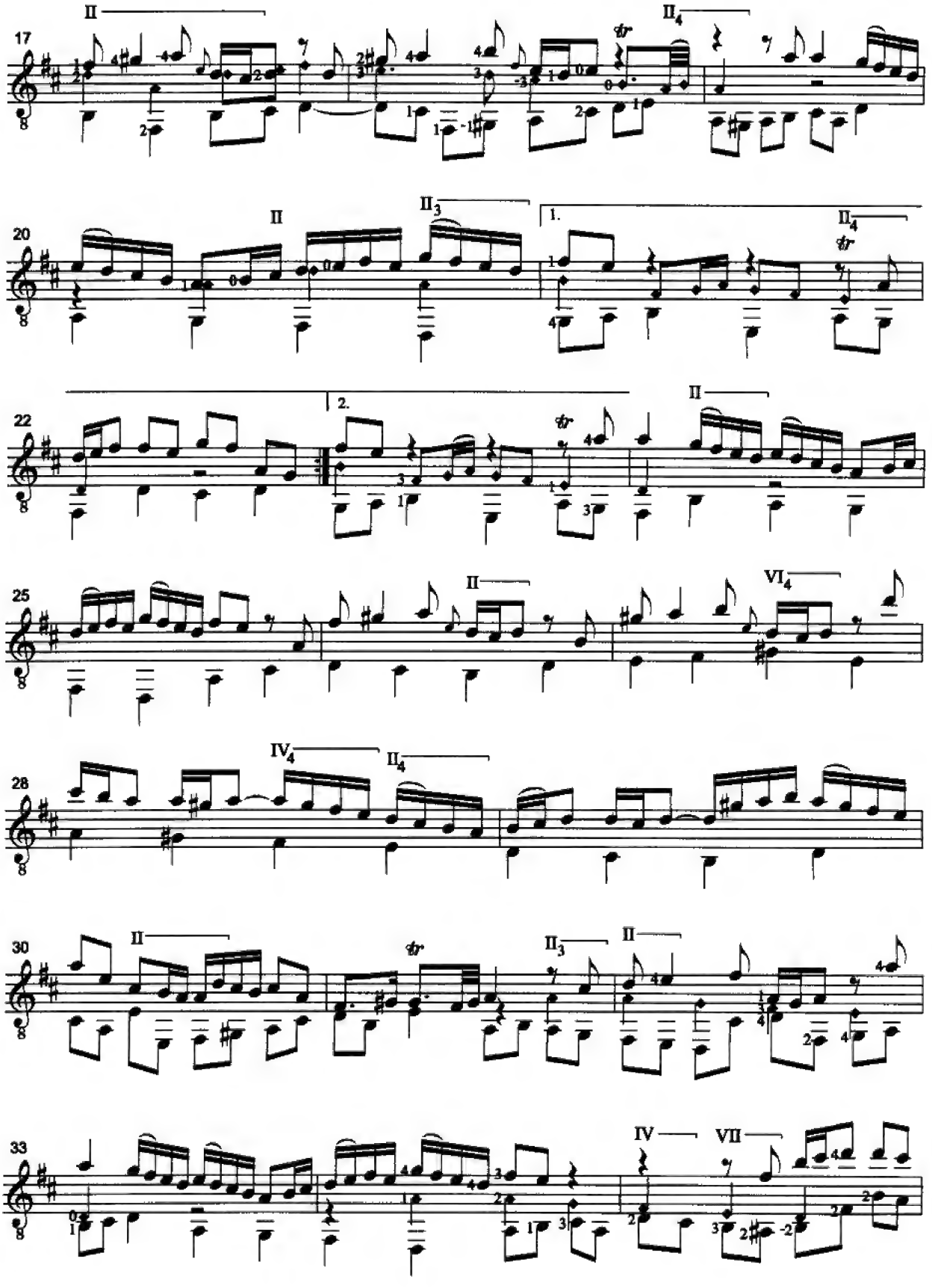
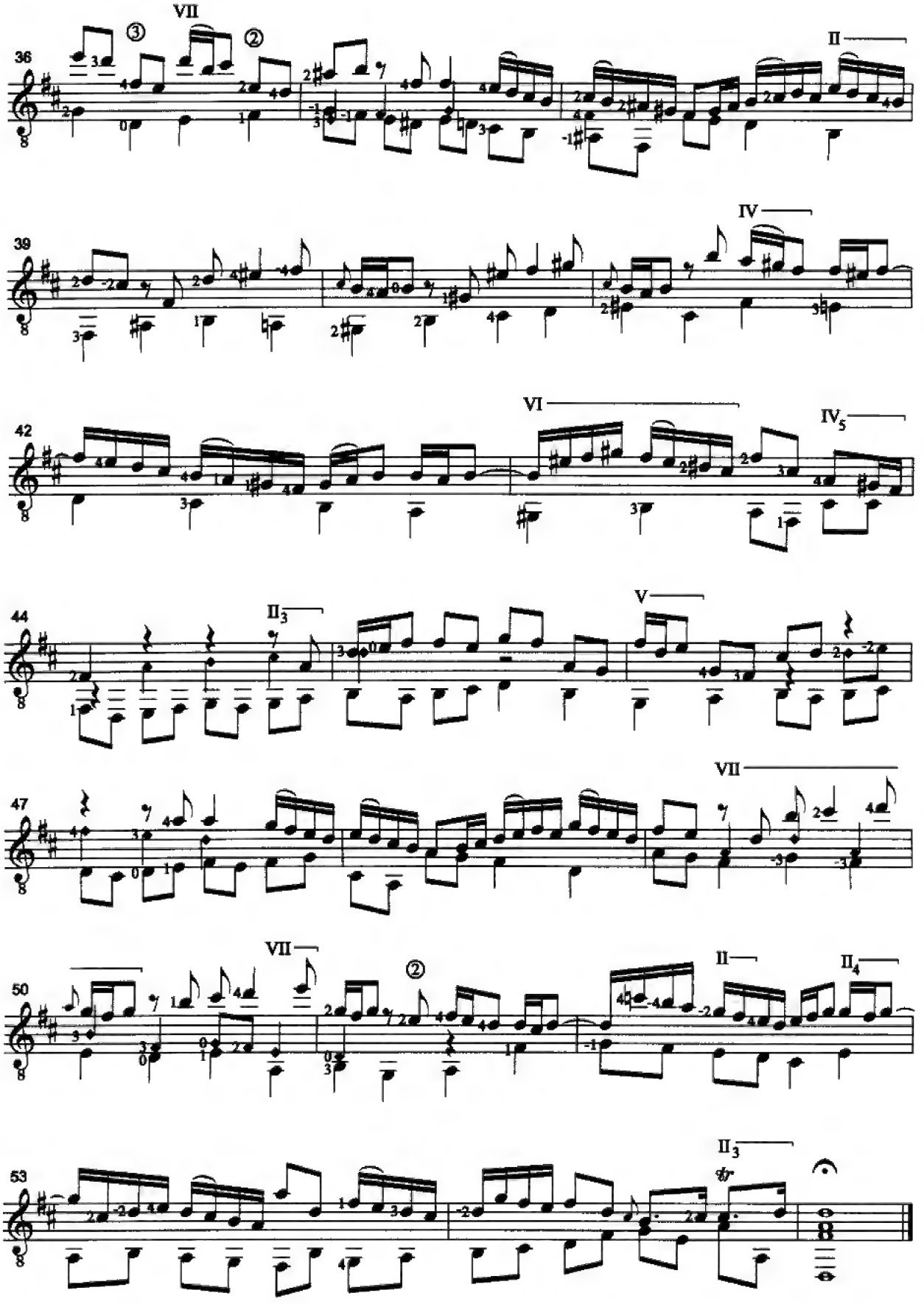
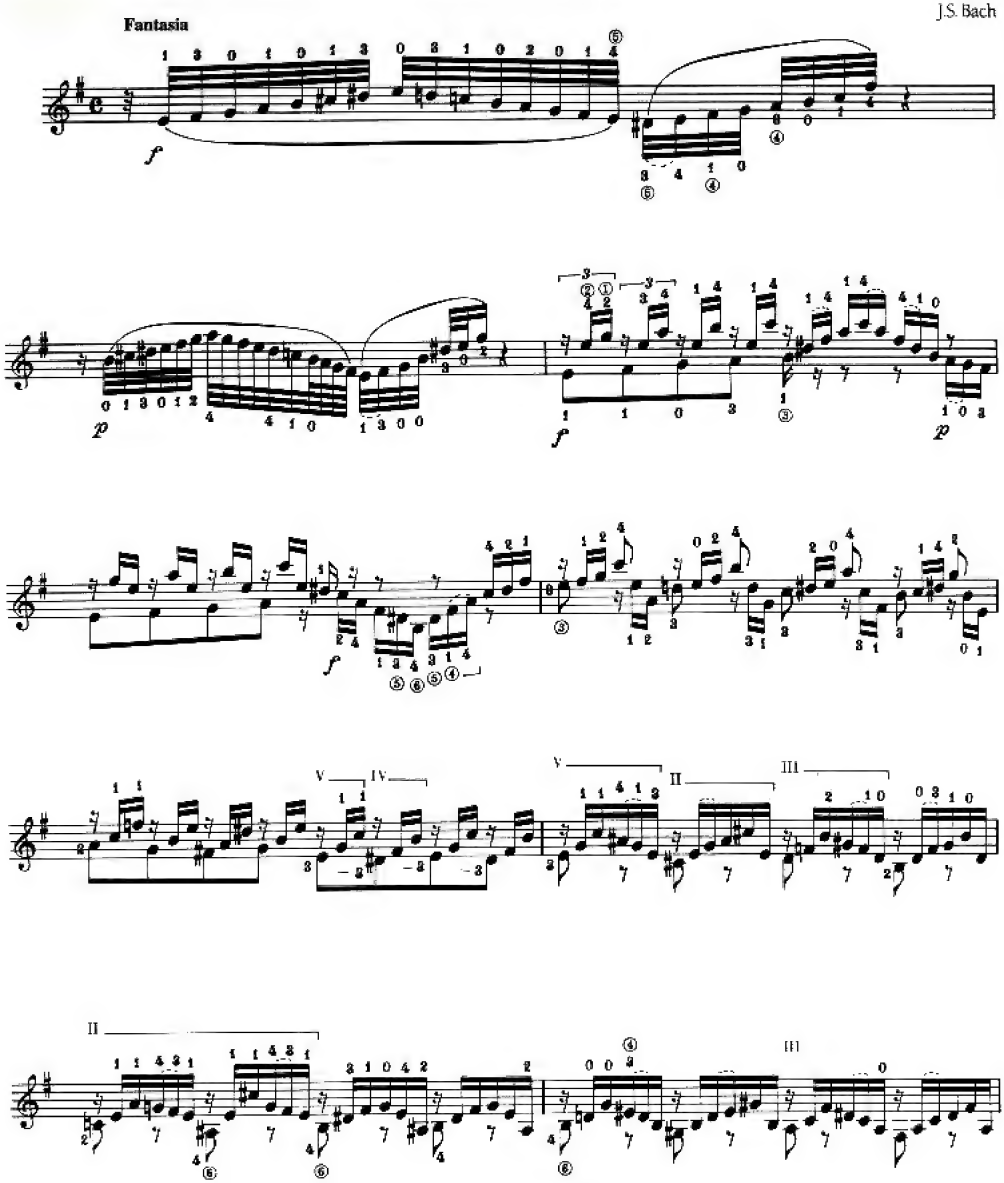

17
II
II4
tr
20
II
II3
1.
II4
tr
22
2.
tr
II
25
II
VI4
28
IV4
II4
30
II
tr
II3
II
33
IV
VII

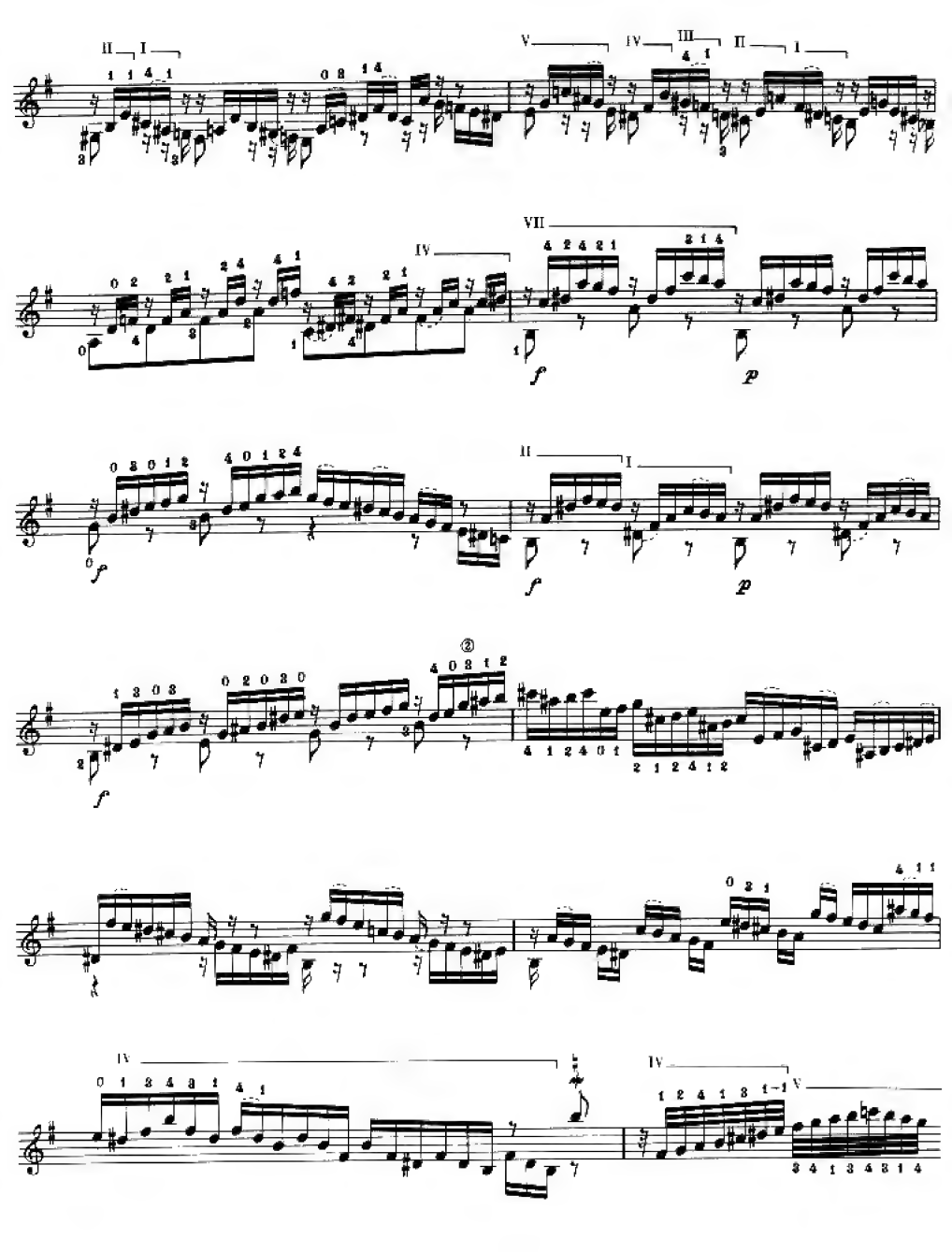

36
VII
③
②
II
39
IV
42
VI
IV5
44
II3
V
47
VII
50
VII
②
II
II4
53
II3
tr

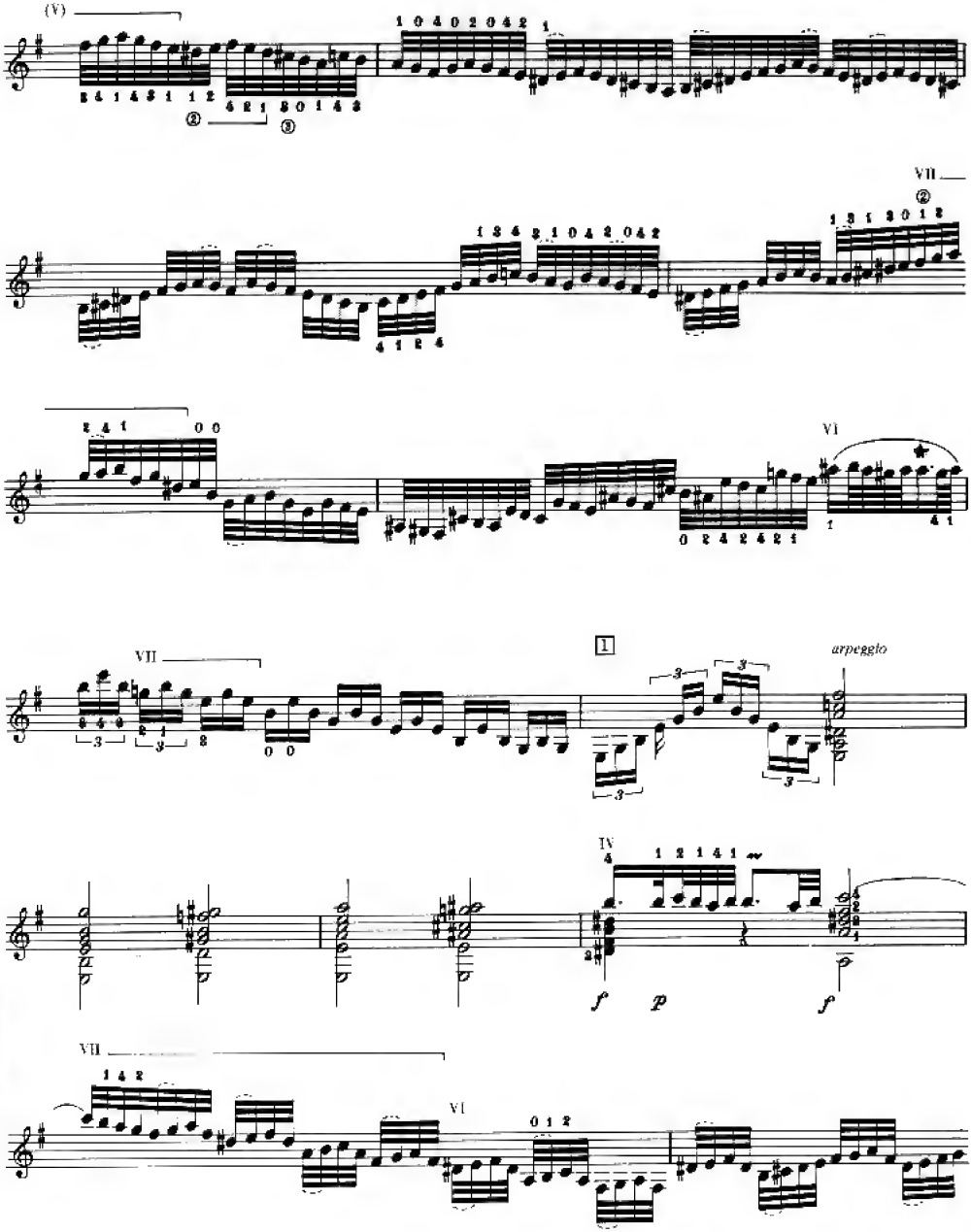
Chromatic Fantasy & Fugue

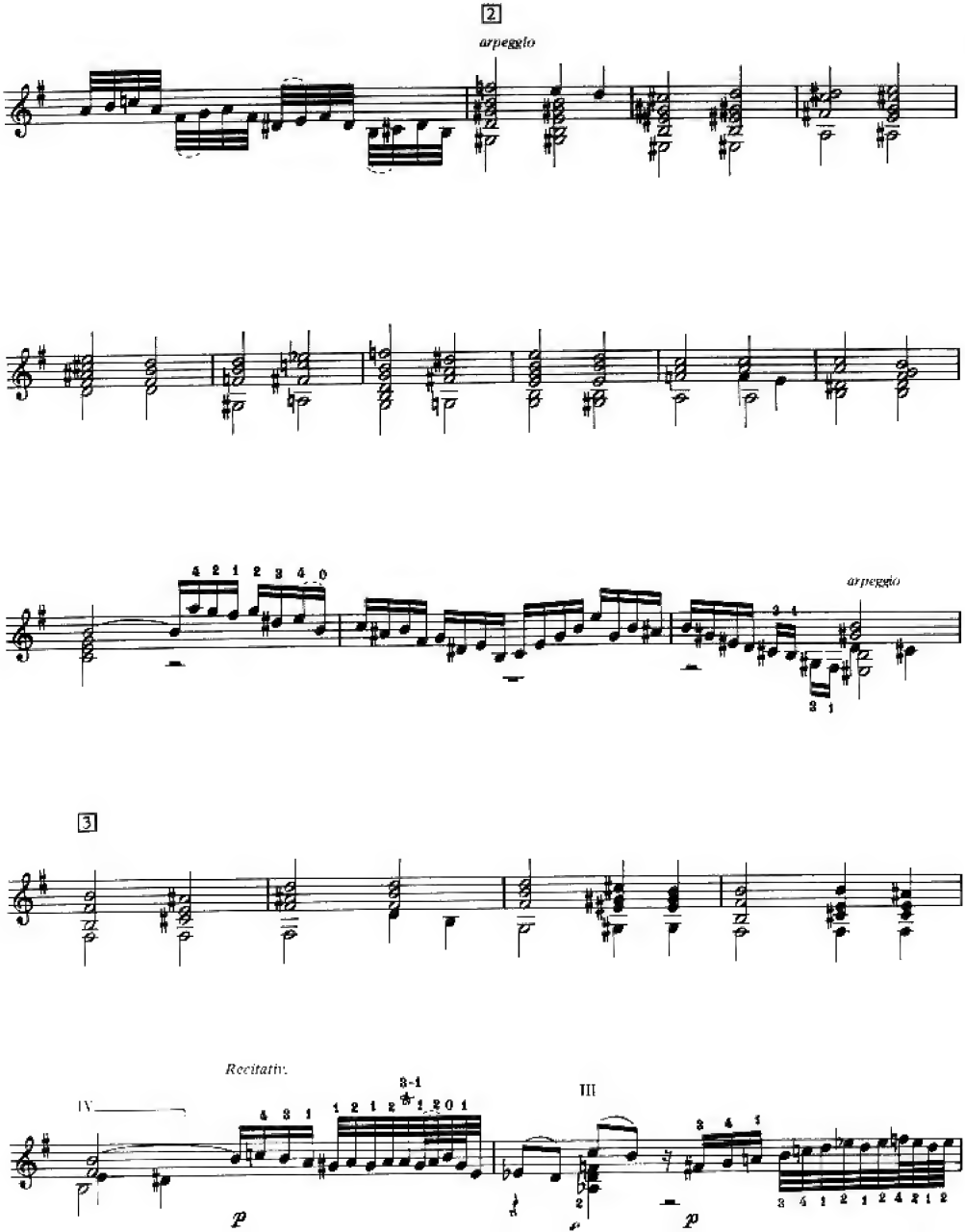
BWV 903

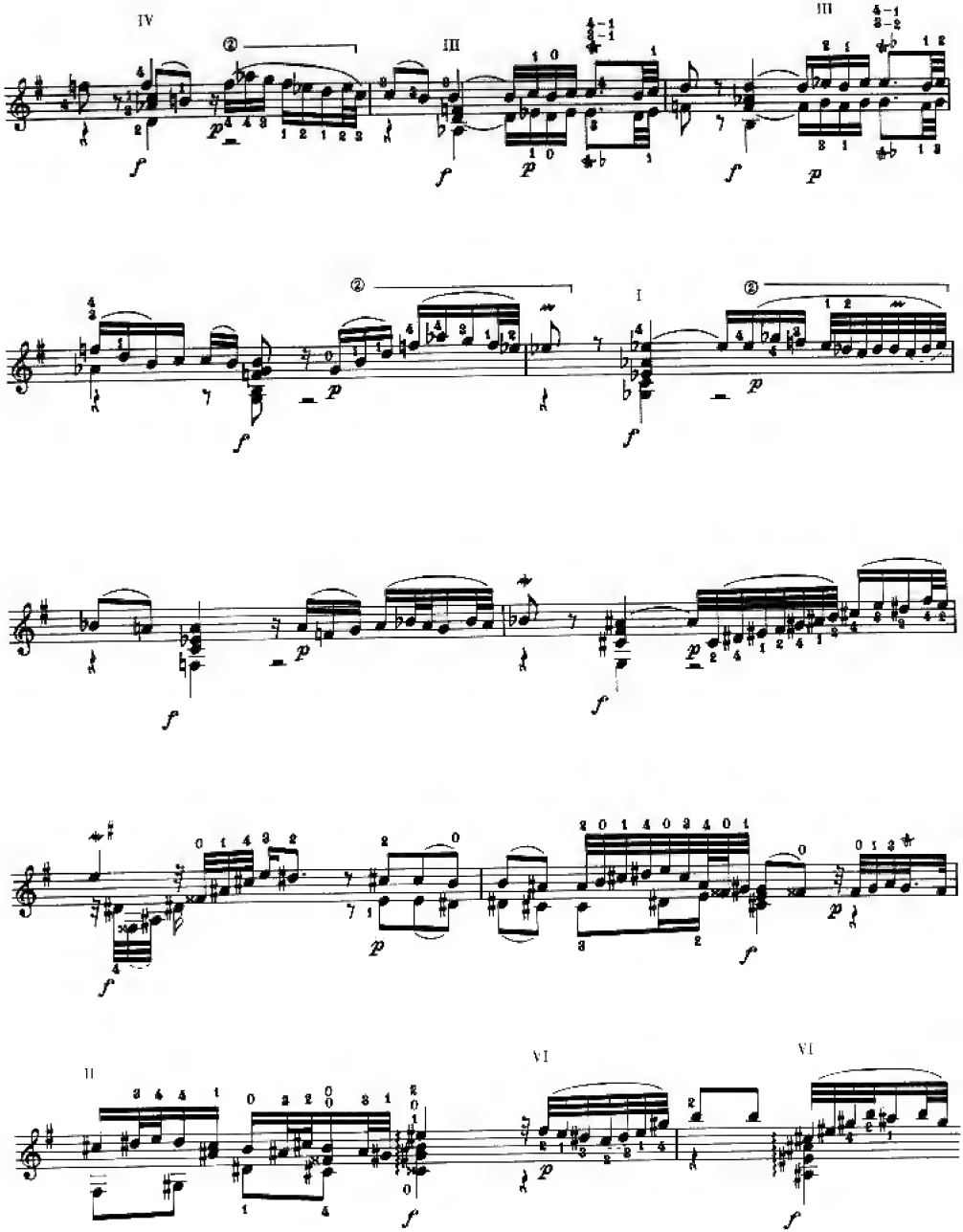
J.S. Bach

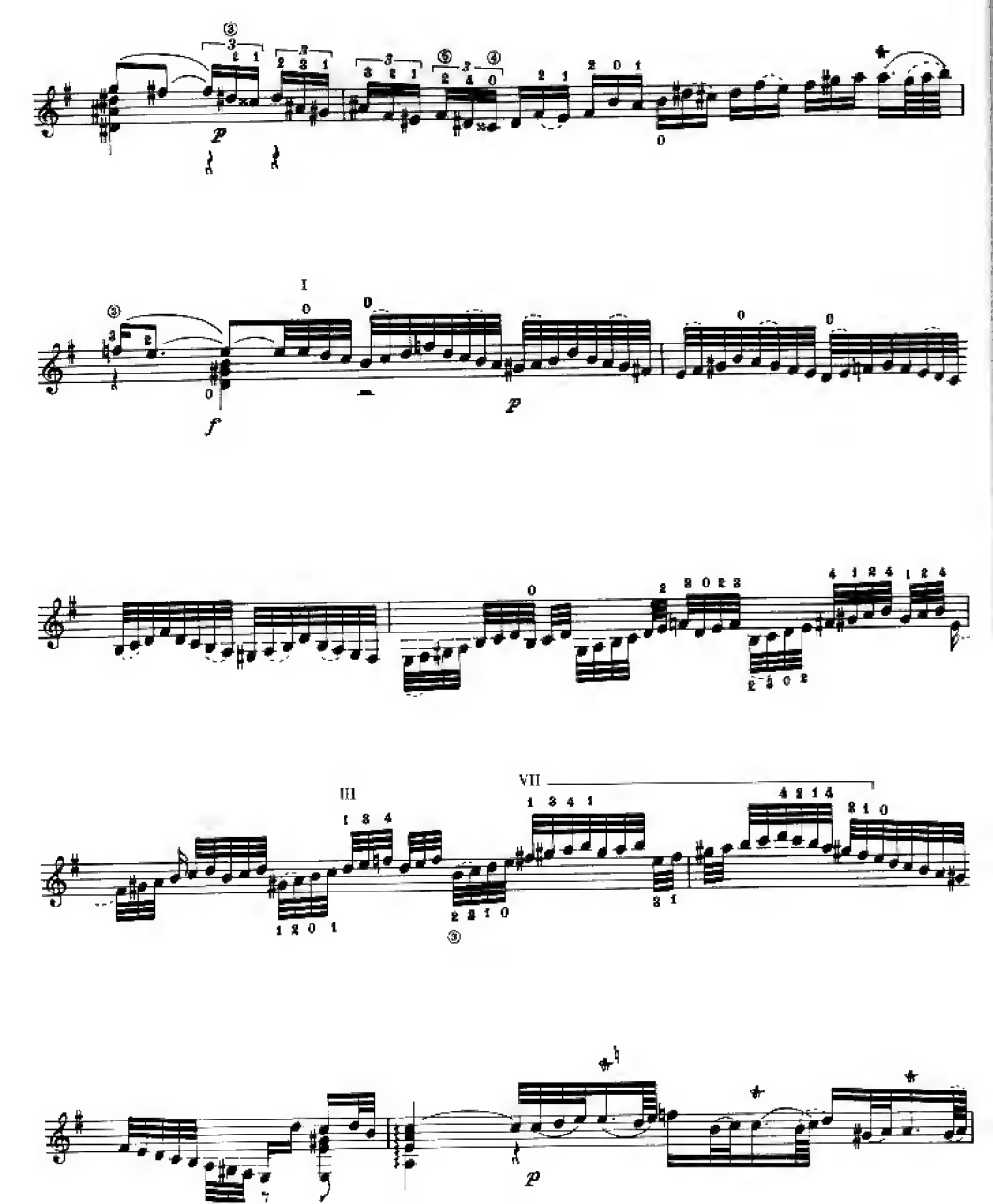


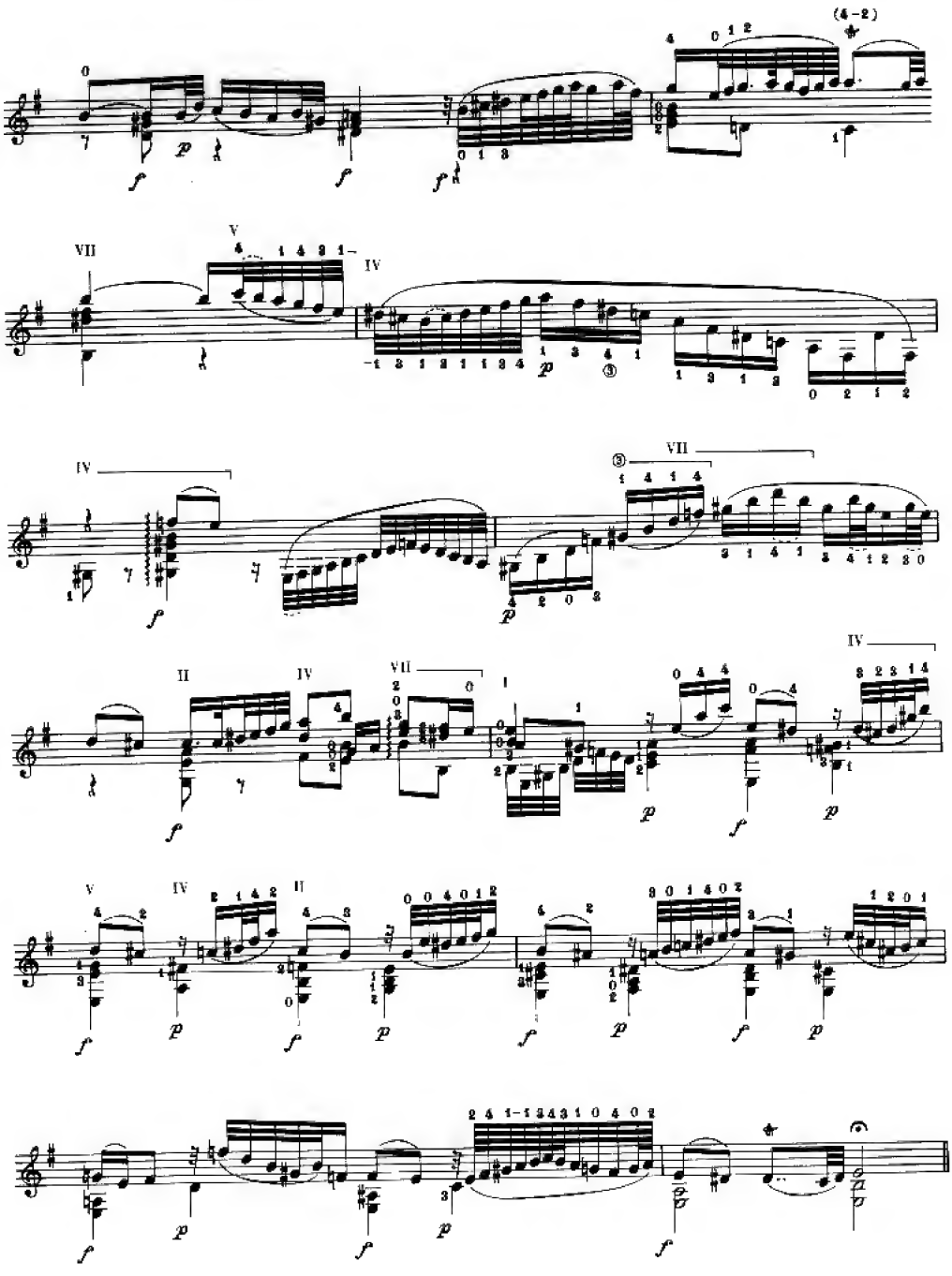



(V)
VII
VI
1
arpeggio
IV
f
p
f


2
arpeggio
arpeggio
3
Recitativ.
IV
III
p
p

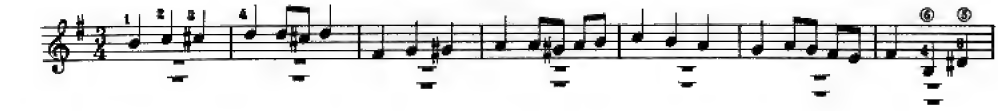




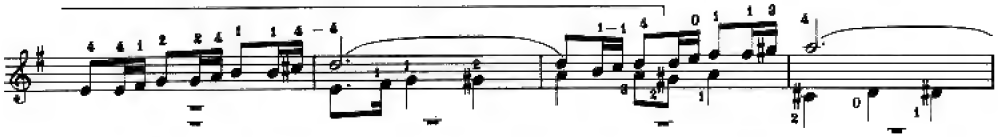


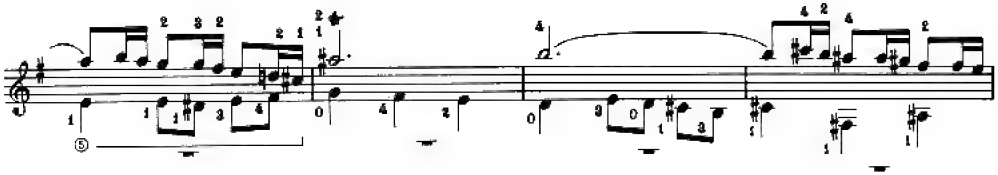
Fuga

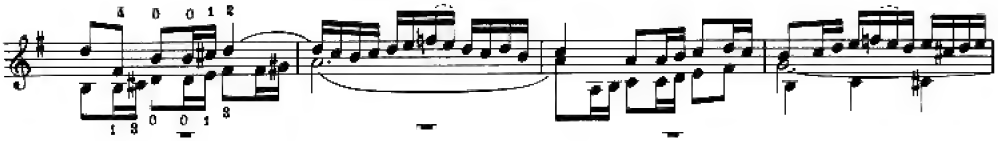
IV

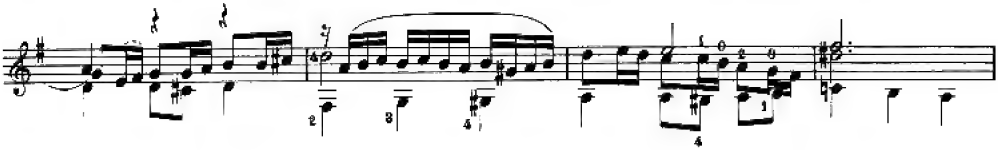


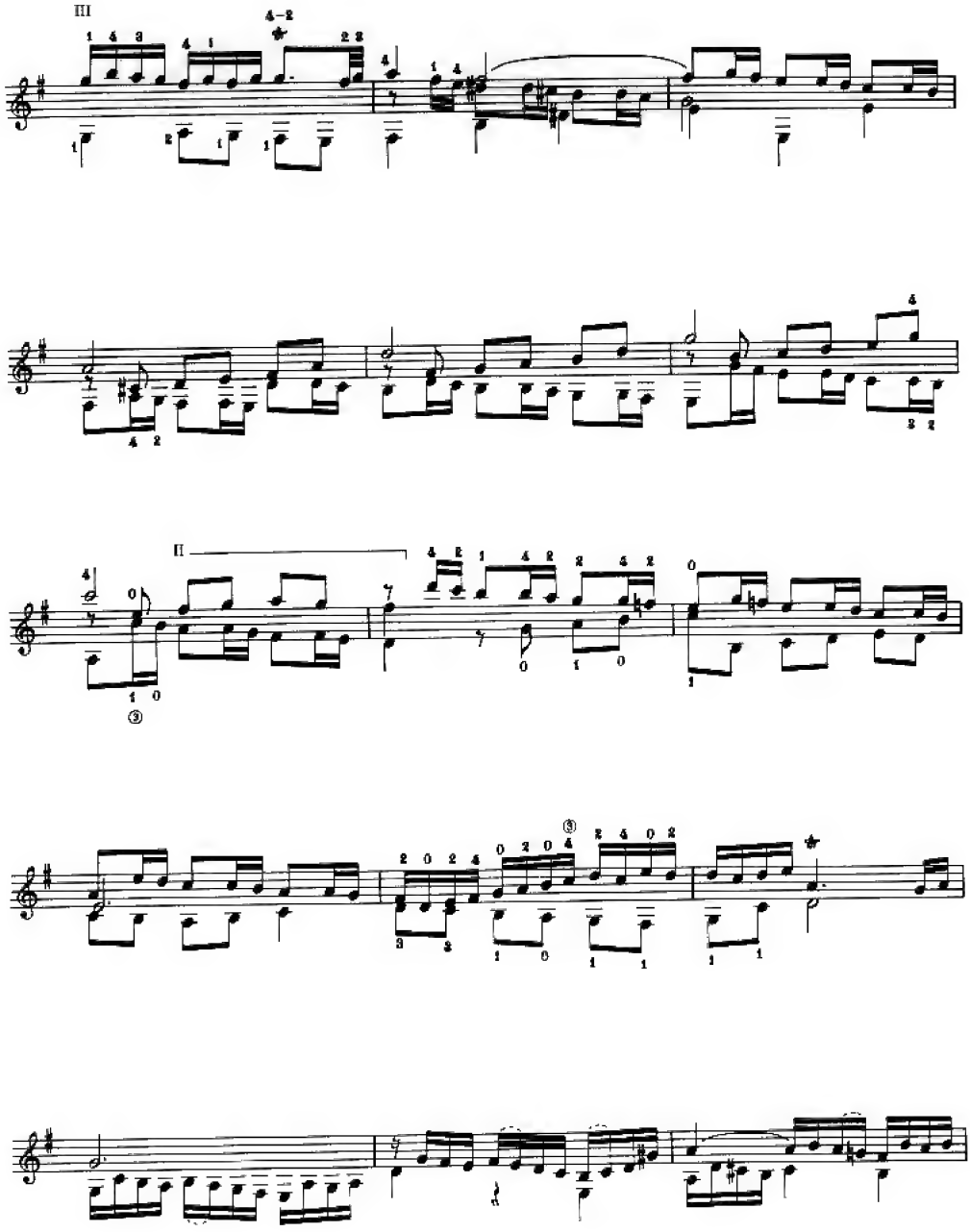
VII

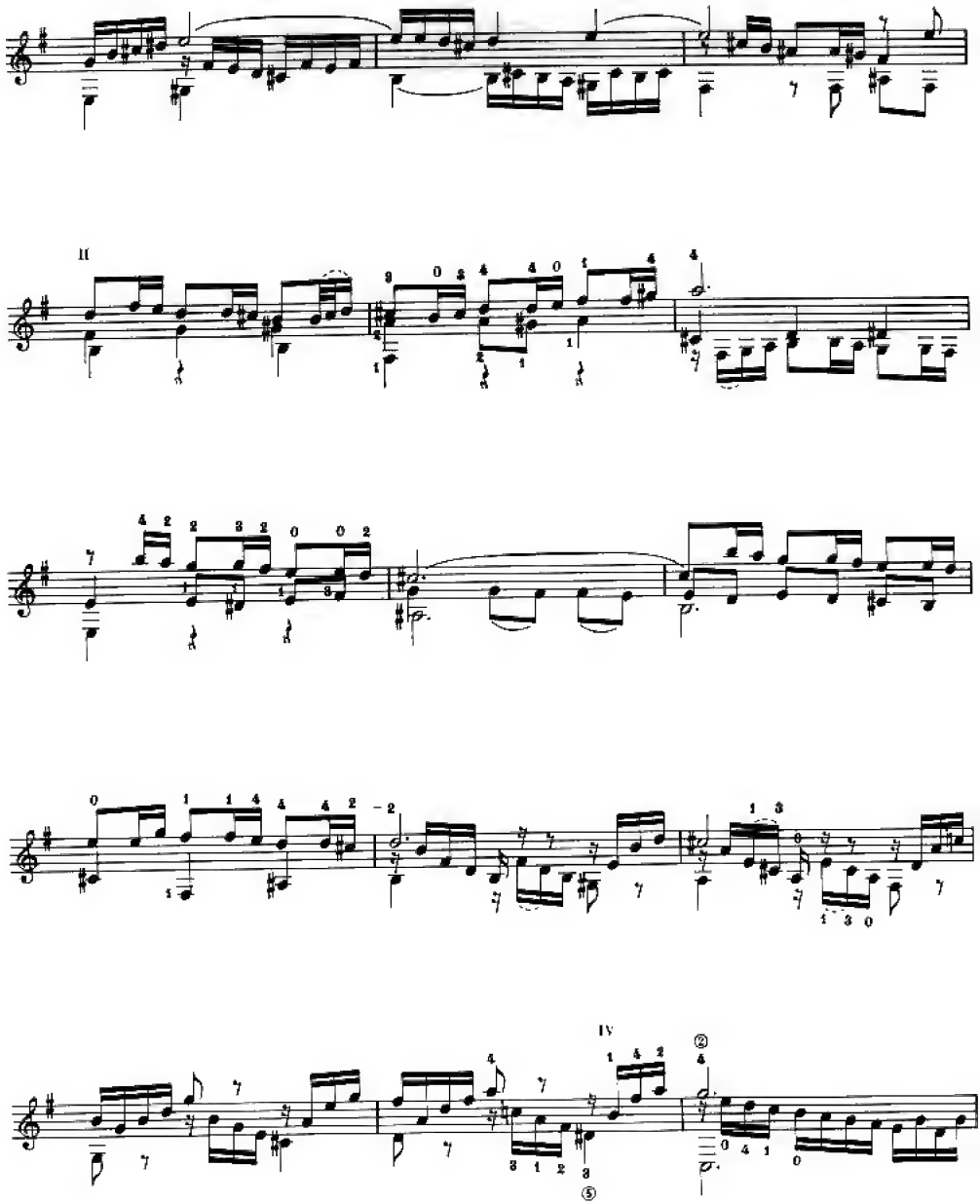


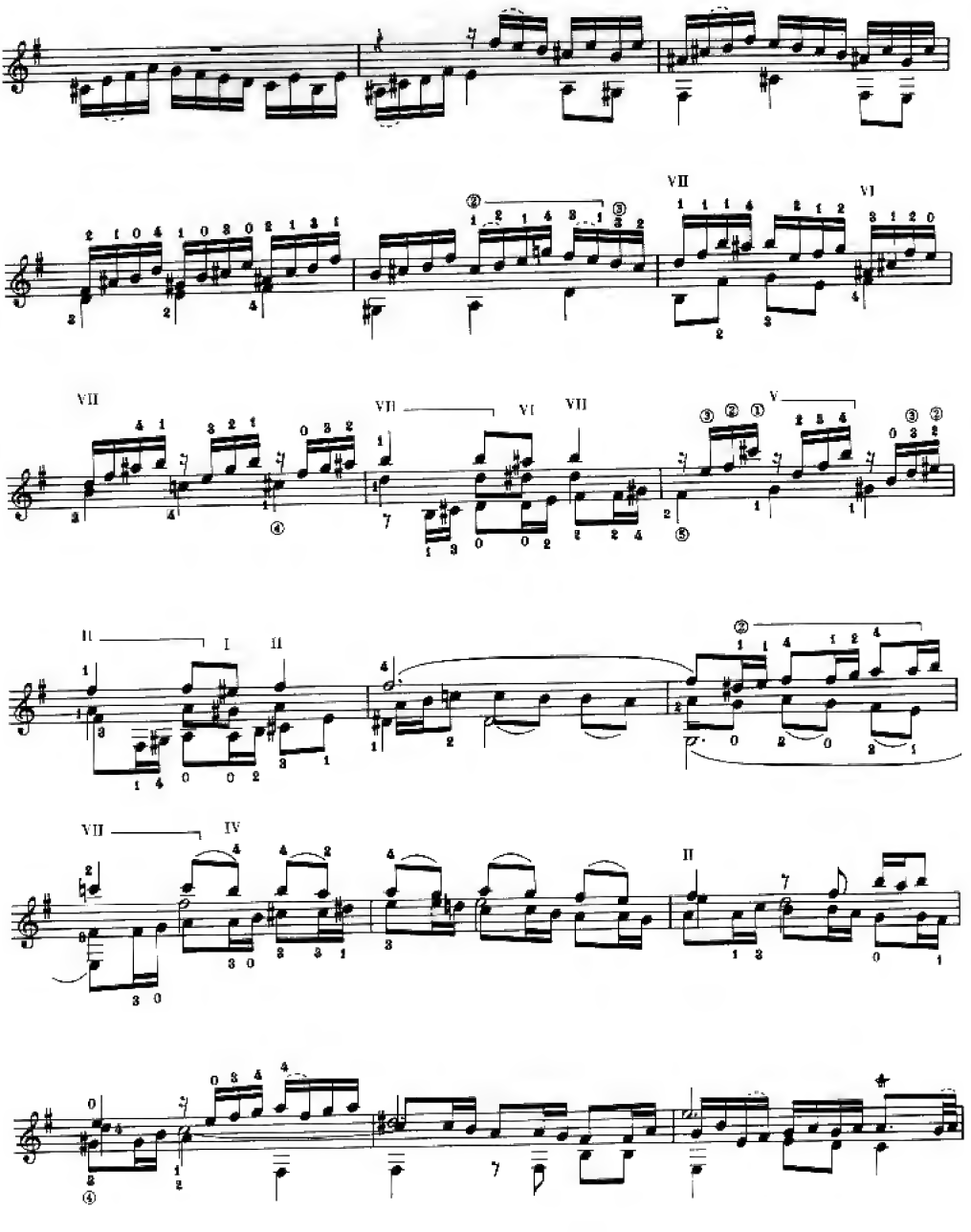


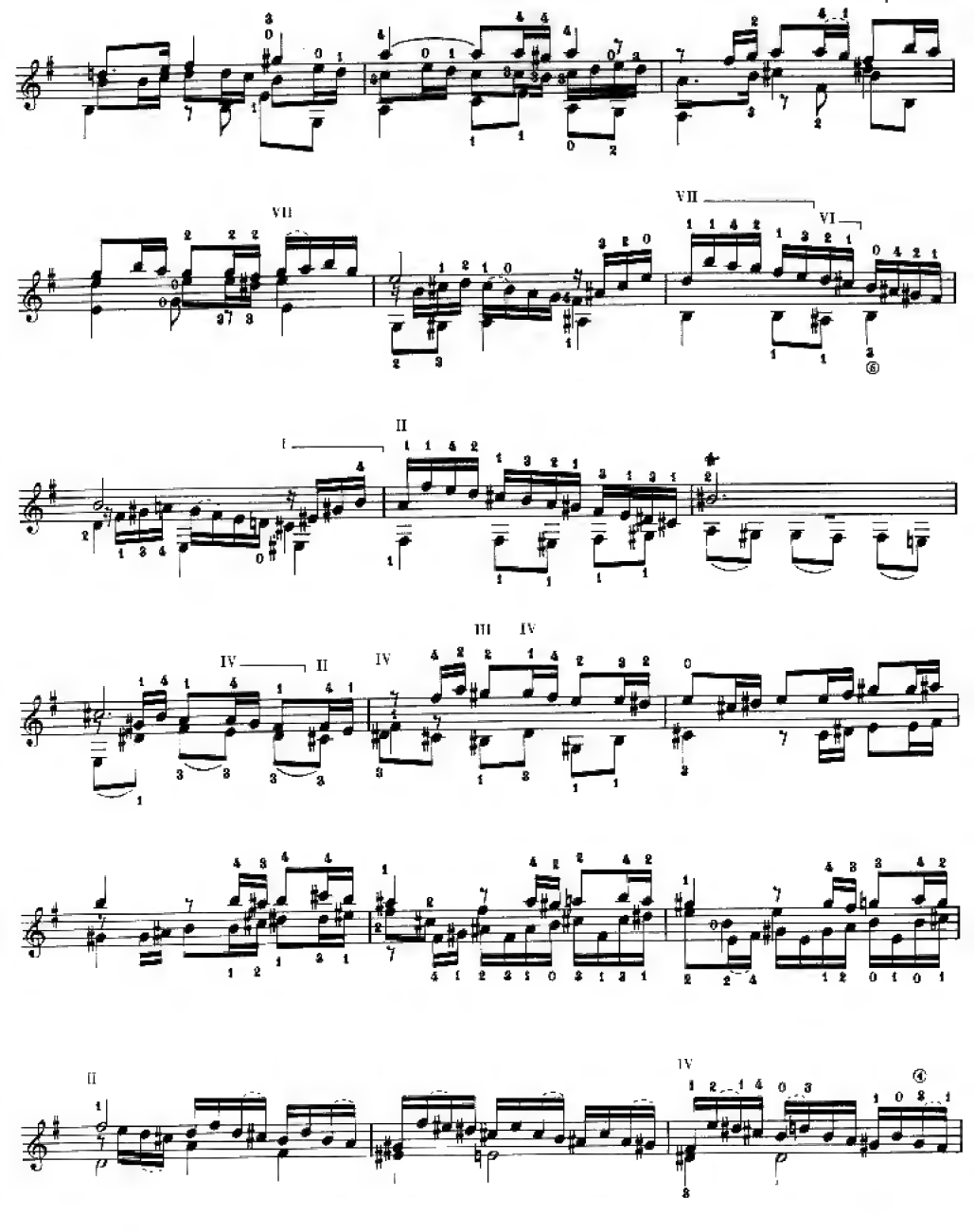


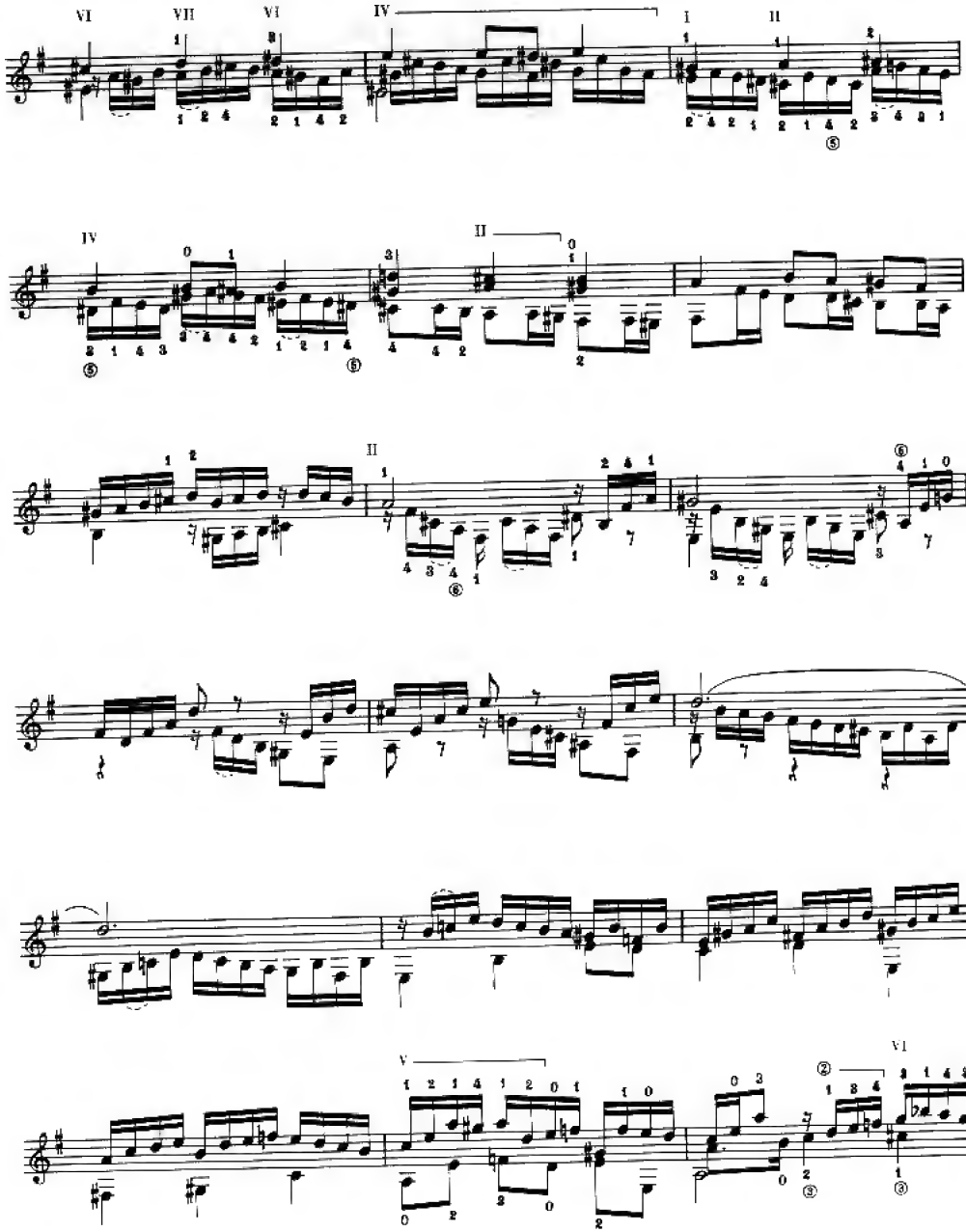


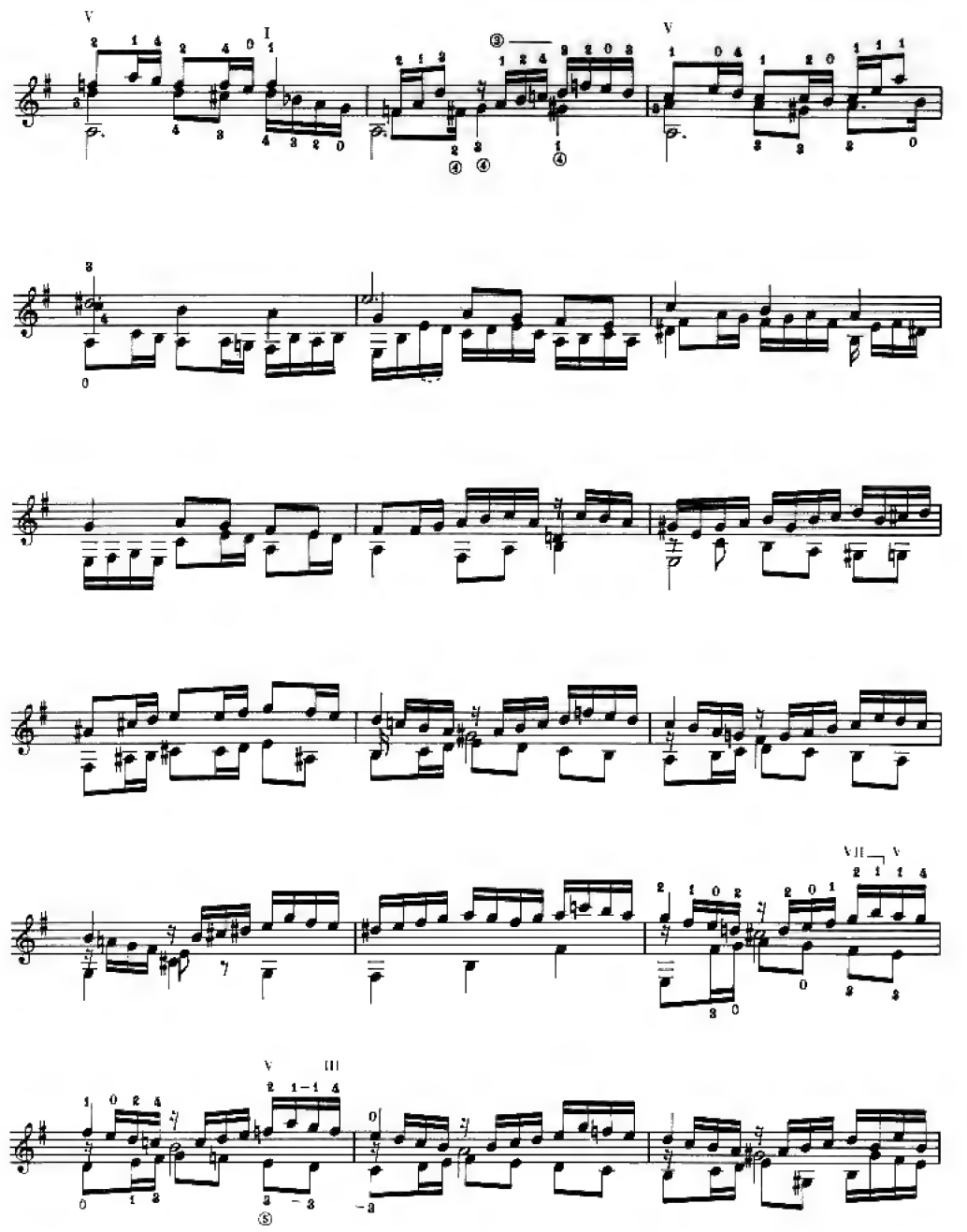

III
4–2
II

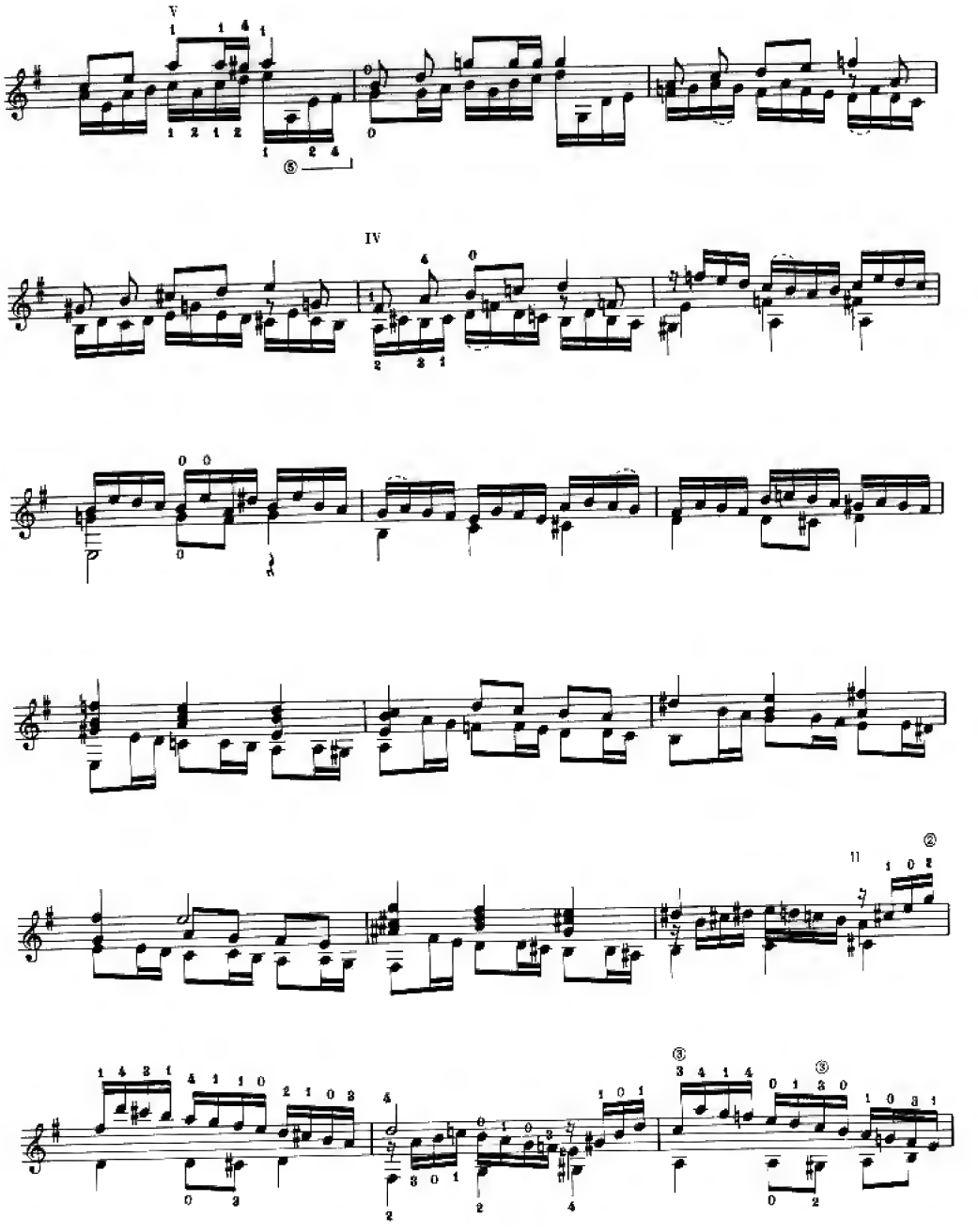

II
IV

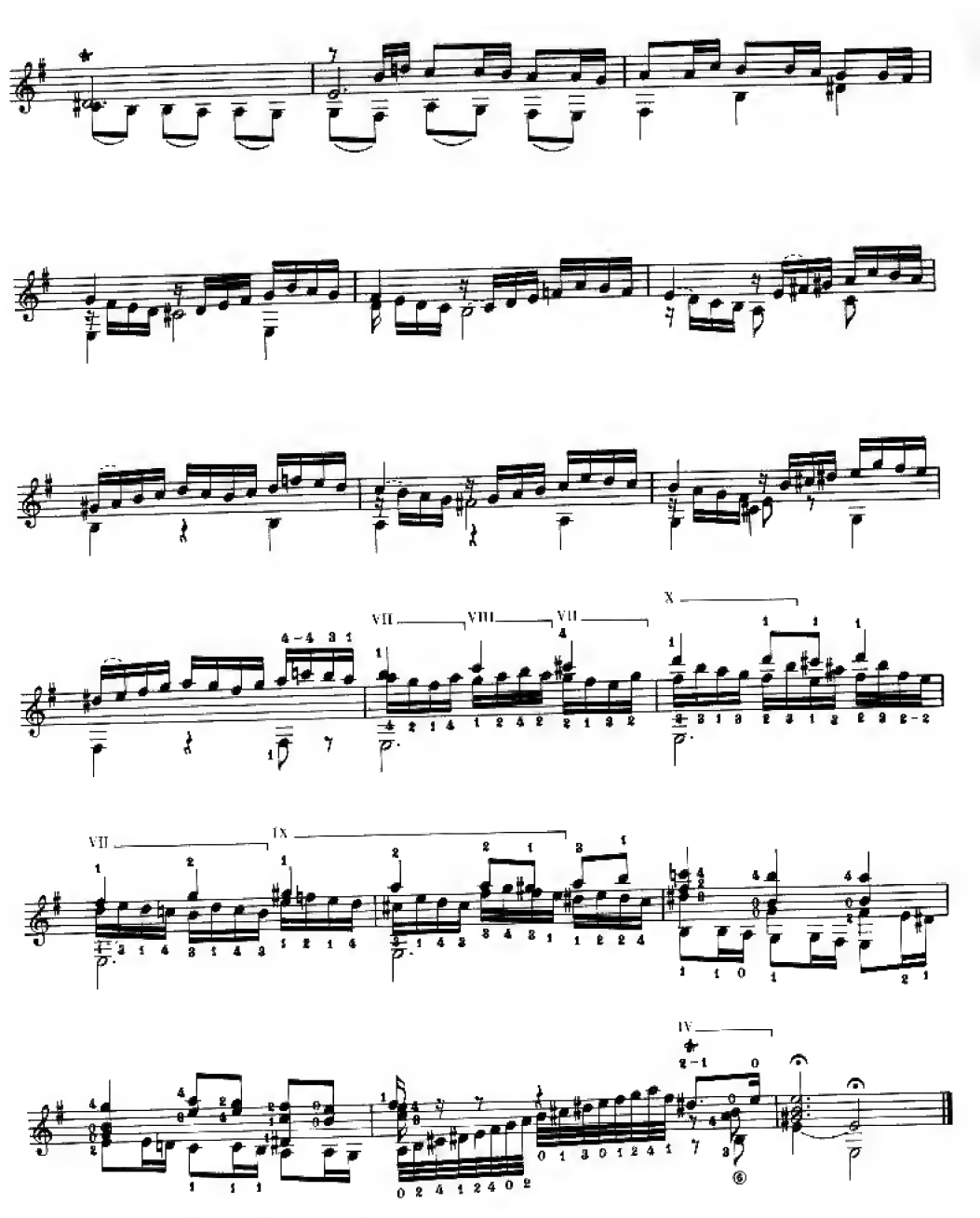






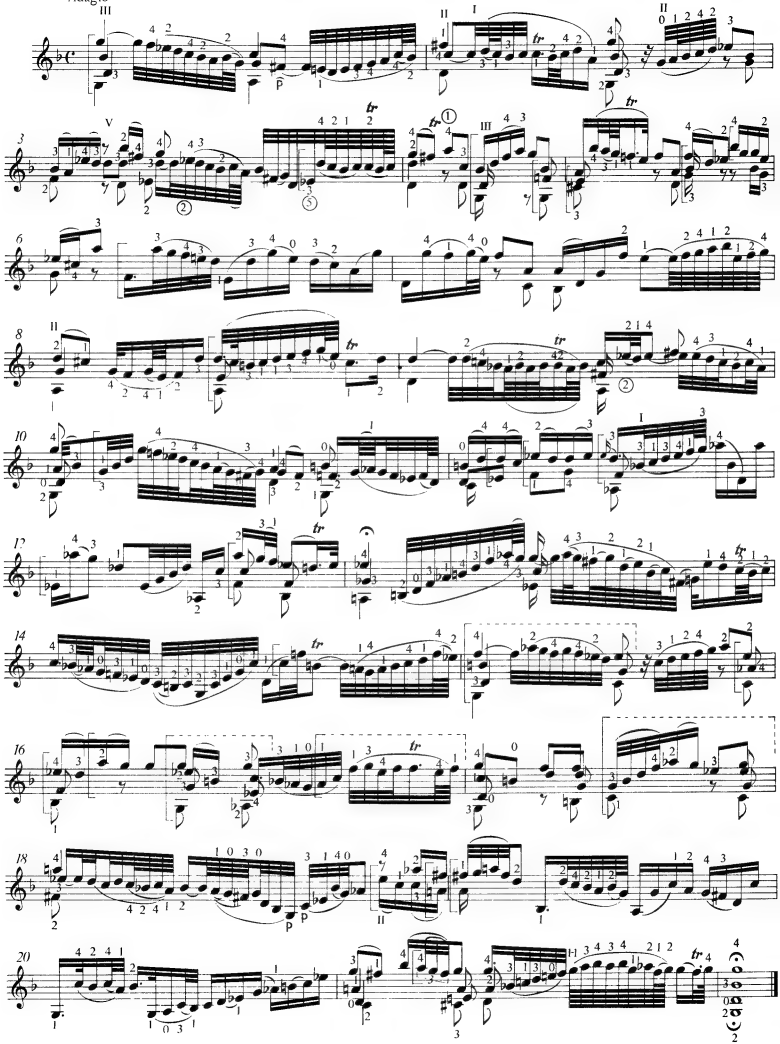



V
IV



SONATA I

Johann Sebastian Bach
(1685–1750)



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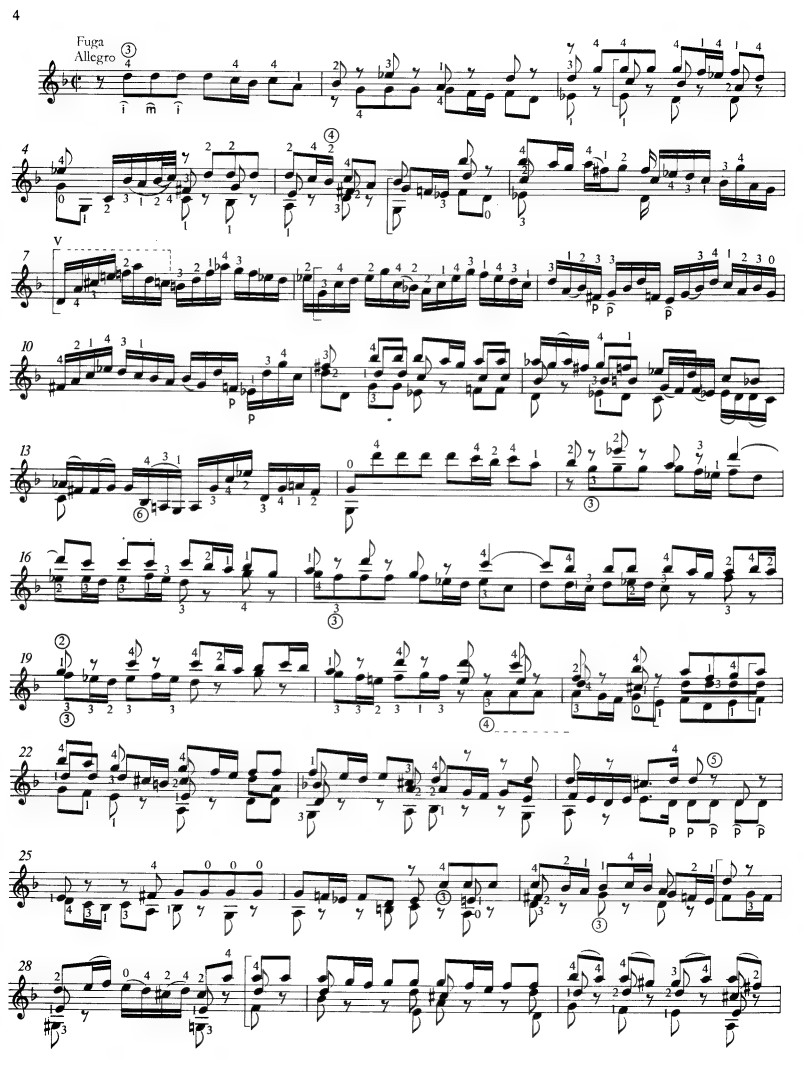
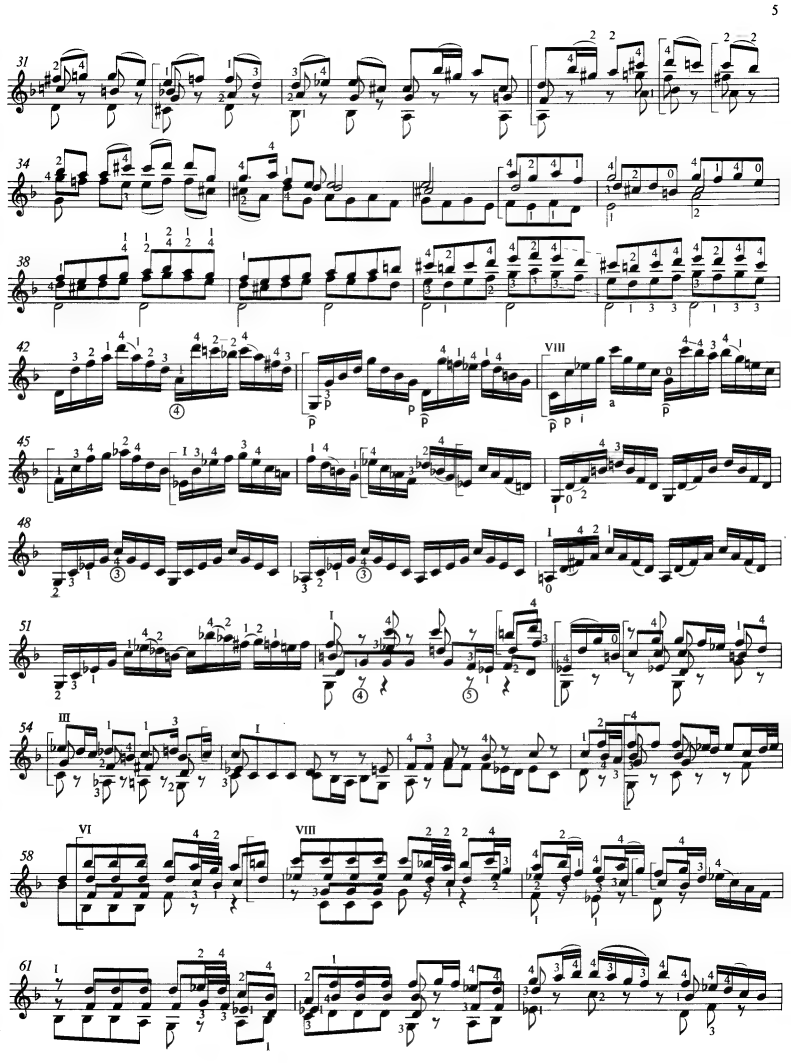
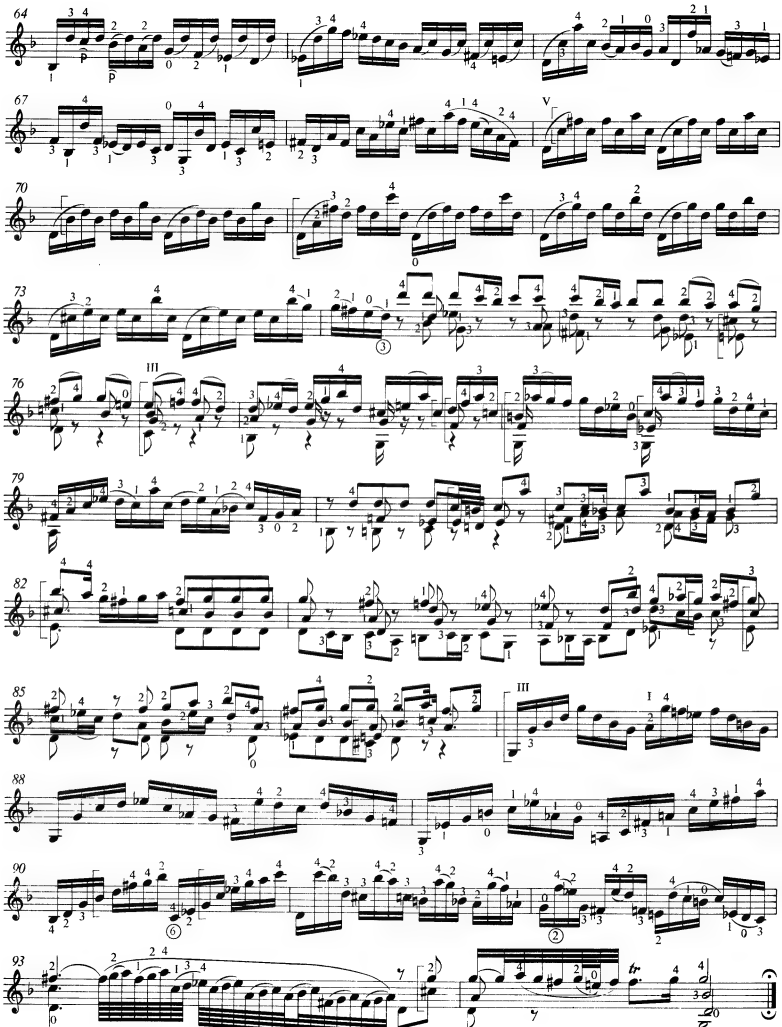

Fuga
Allegro




64
67
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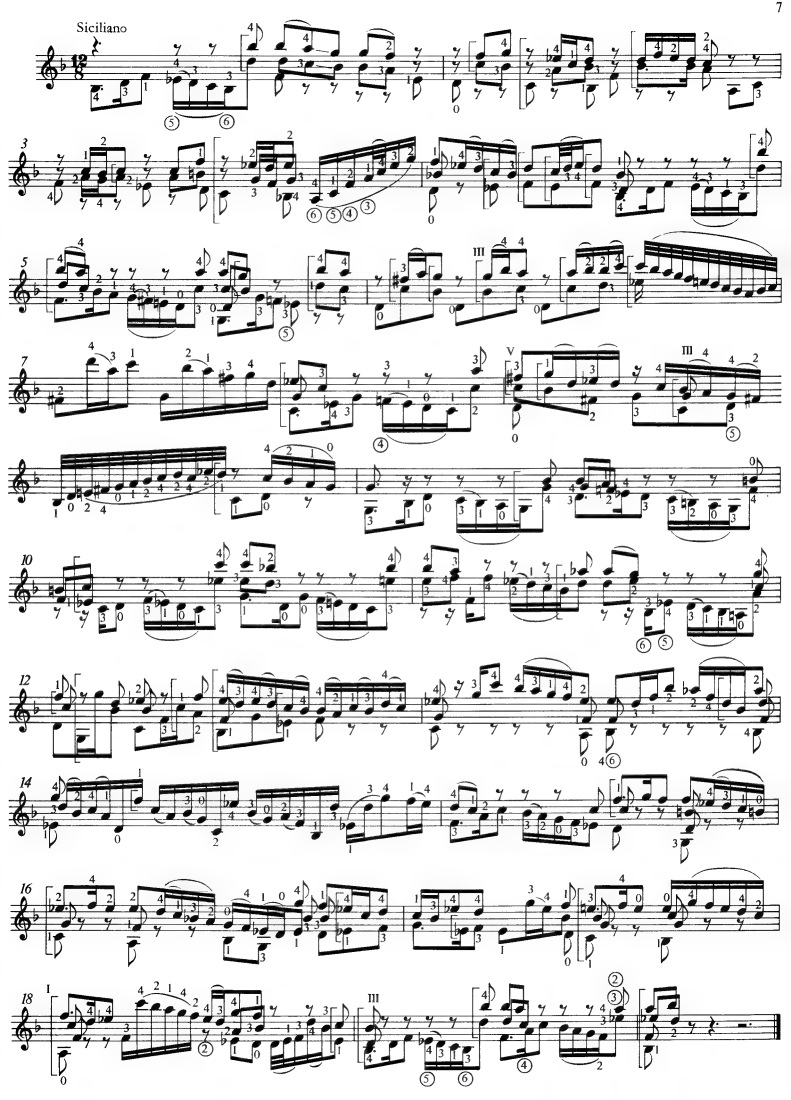
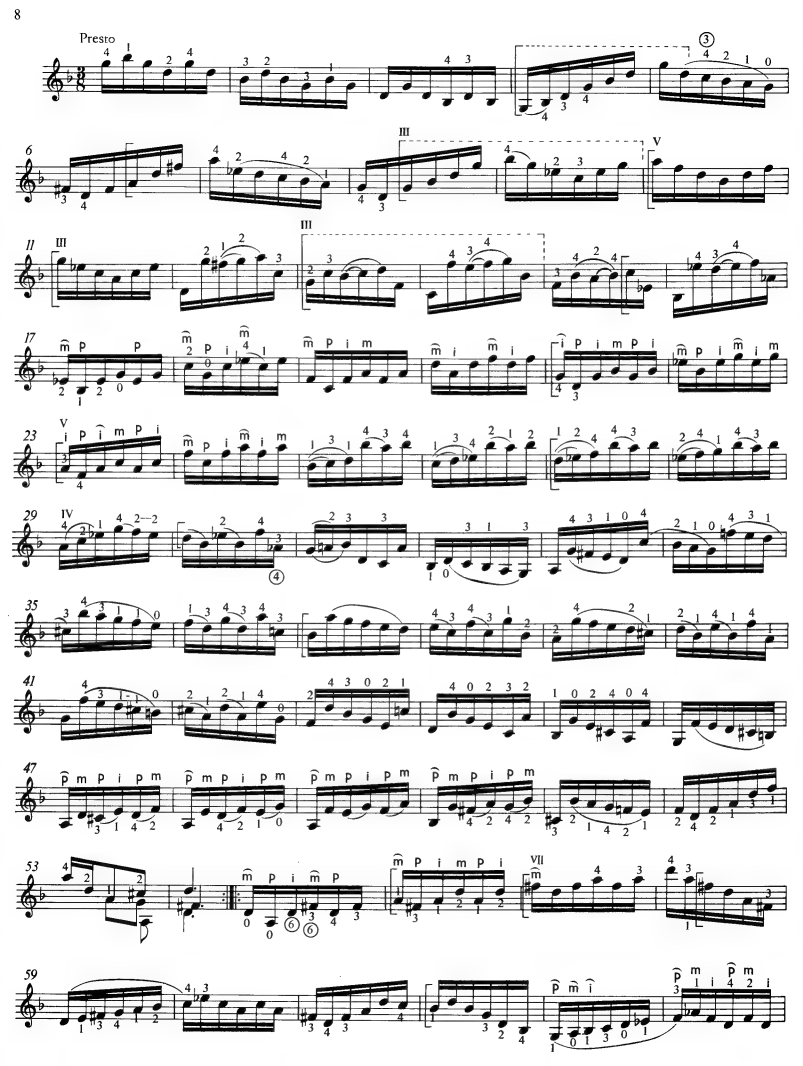
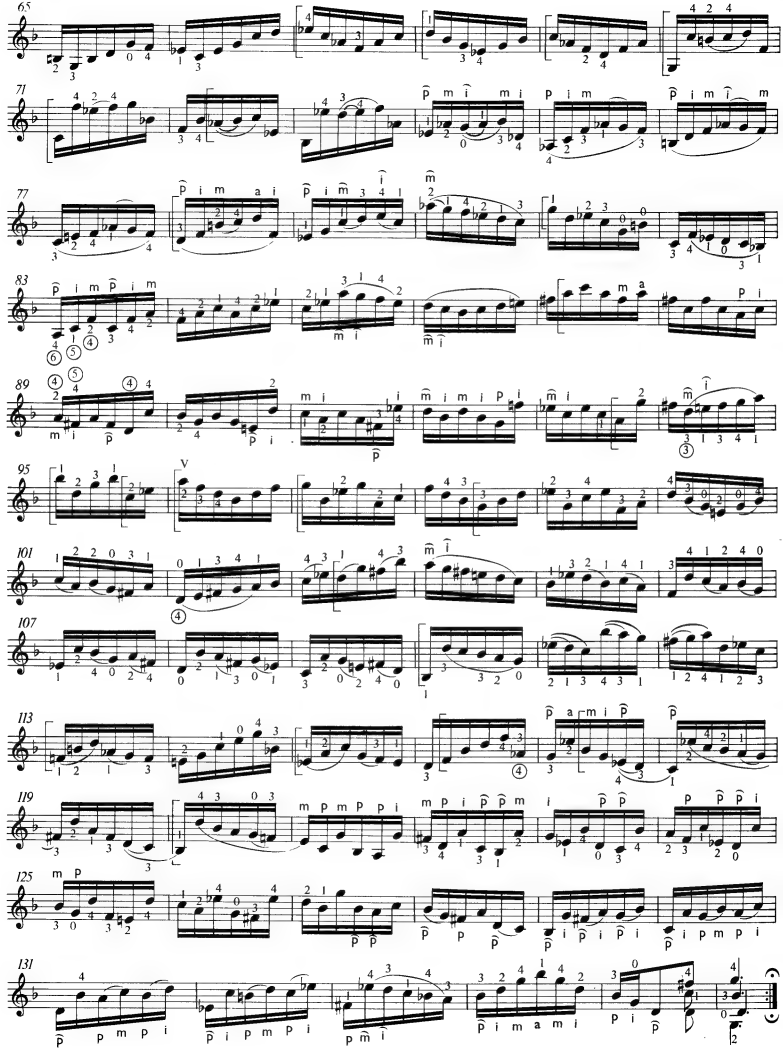
90
93


Siciliano


Presto
6
11
17
23
29
35
41
47
53
59

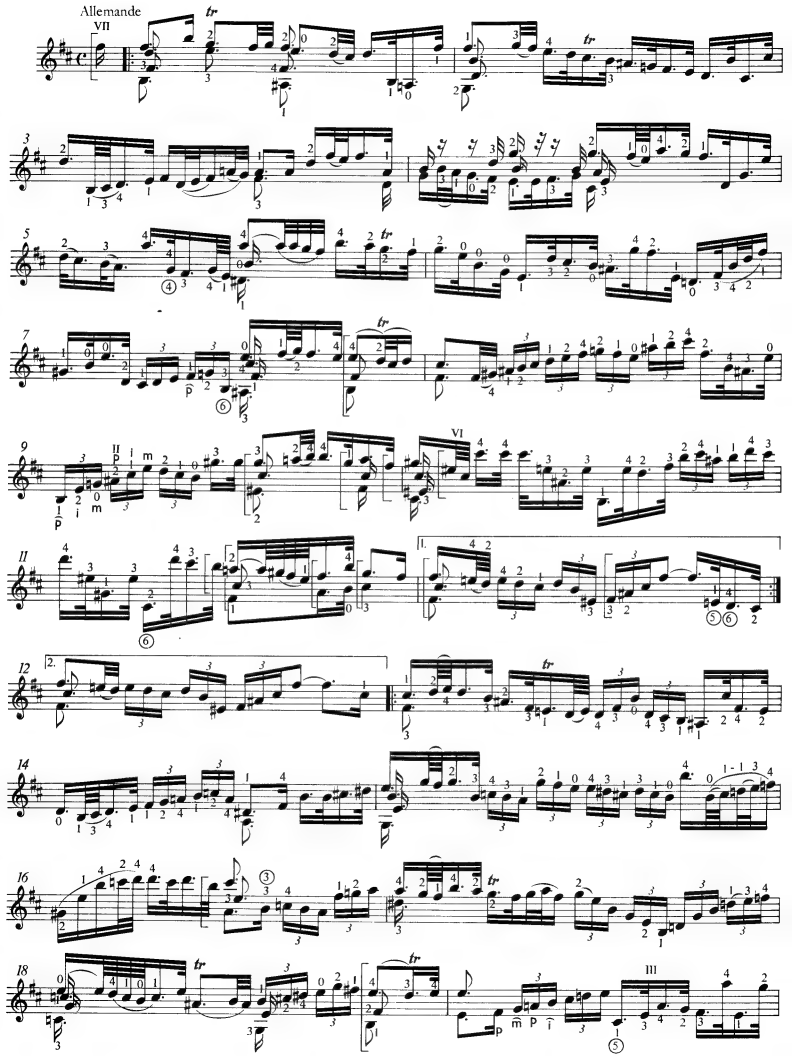

65
71
77
83
89
95
101
107
113
119
125
131

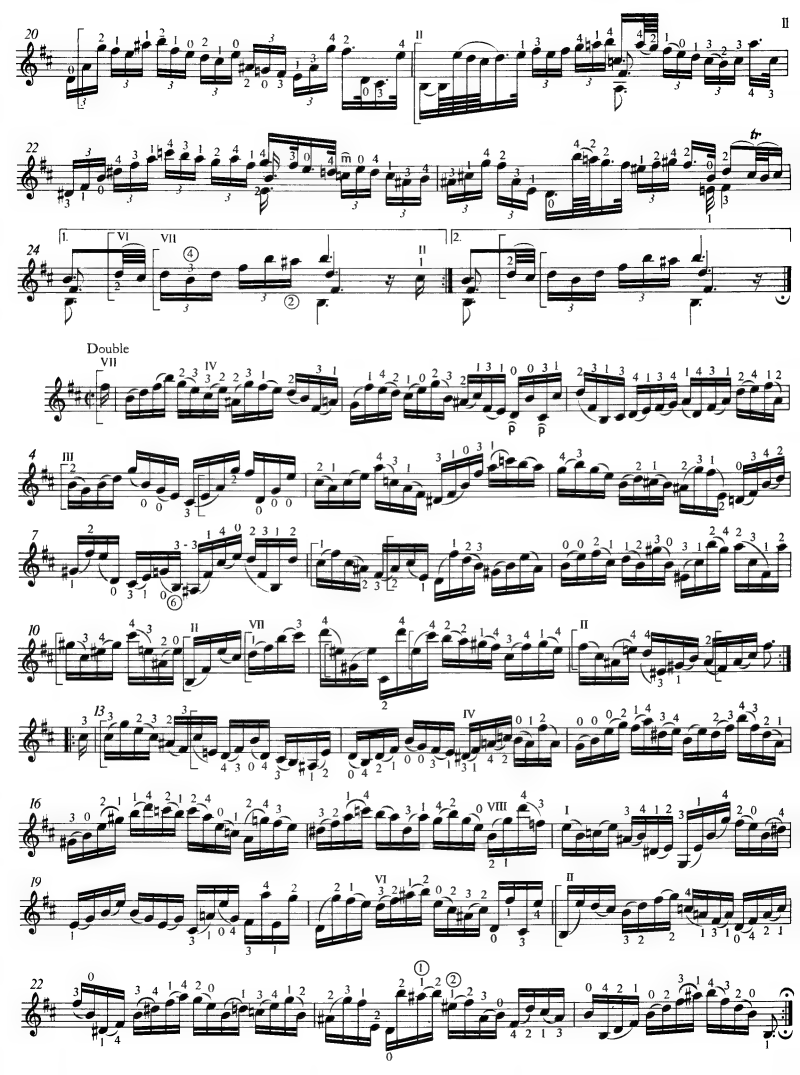
Содержание:

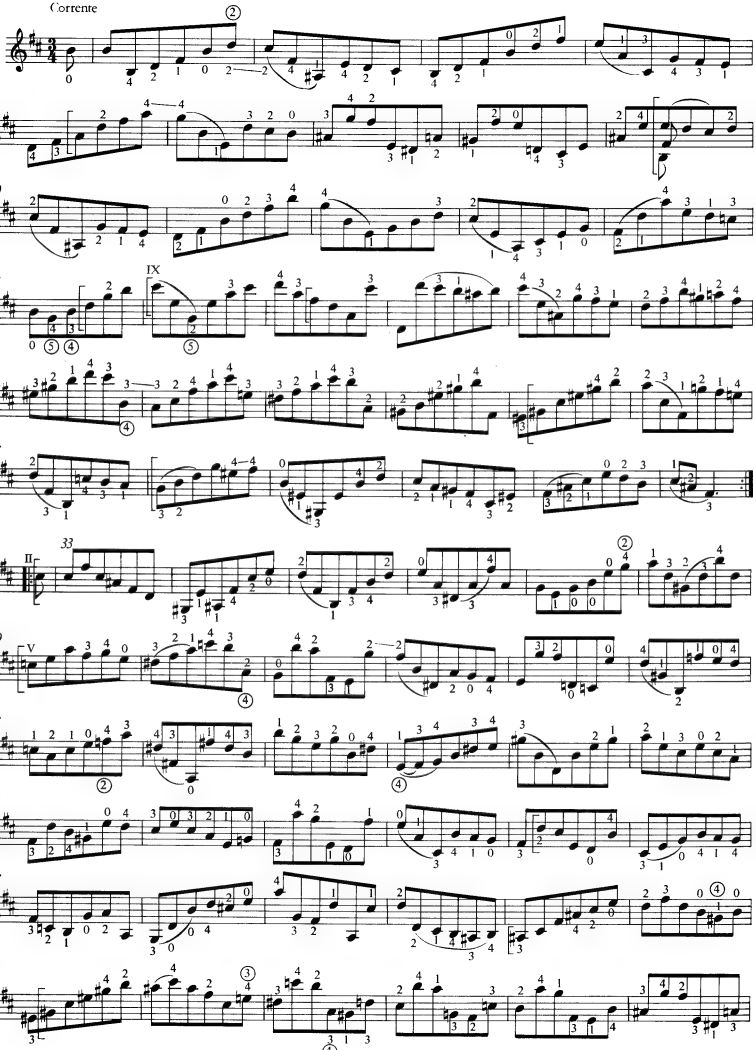
PARTITA FOR VIOLIN SOLO NO.2 IN G MINOR, BWV 1001, Arr. for Guitar by Mosoczi, Miklos:

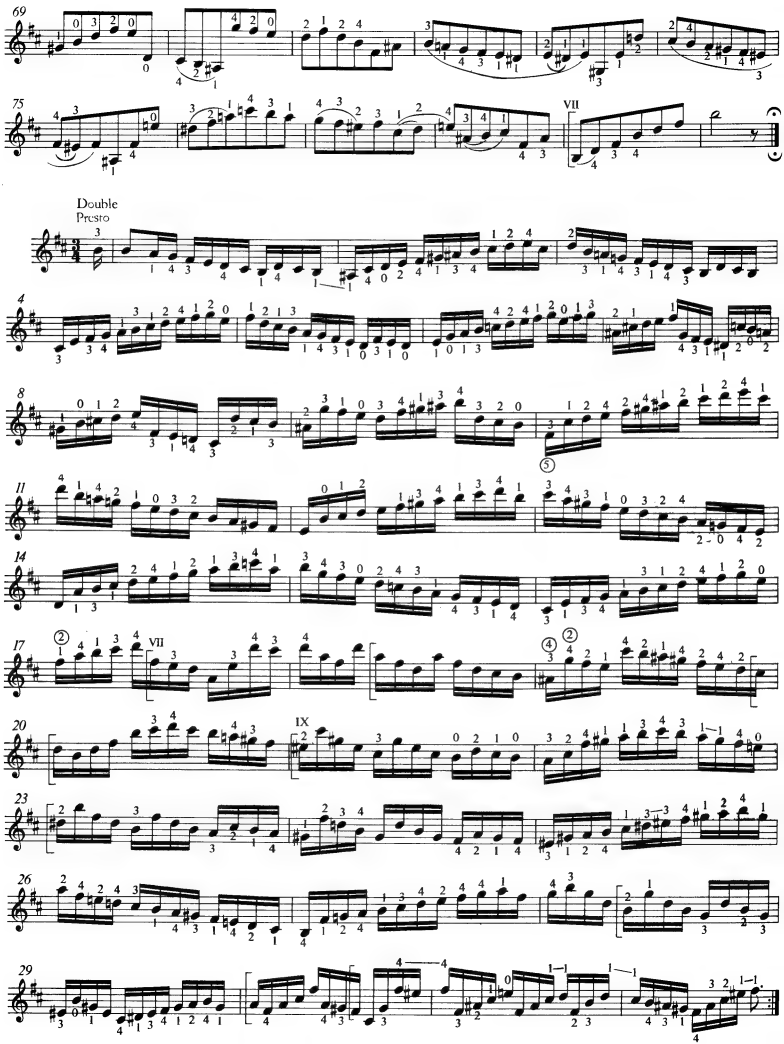
1. Allemande	2
2. Double	3
3. Corrente	4
4. Double	5
5. Sarabande	7
6. Double	8
7. Borea	8
8. Double	10
9. Bourree & Double, Arr. by Andres Segovia	12
10. Sarabande, Arr. by Andres Segovia	16

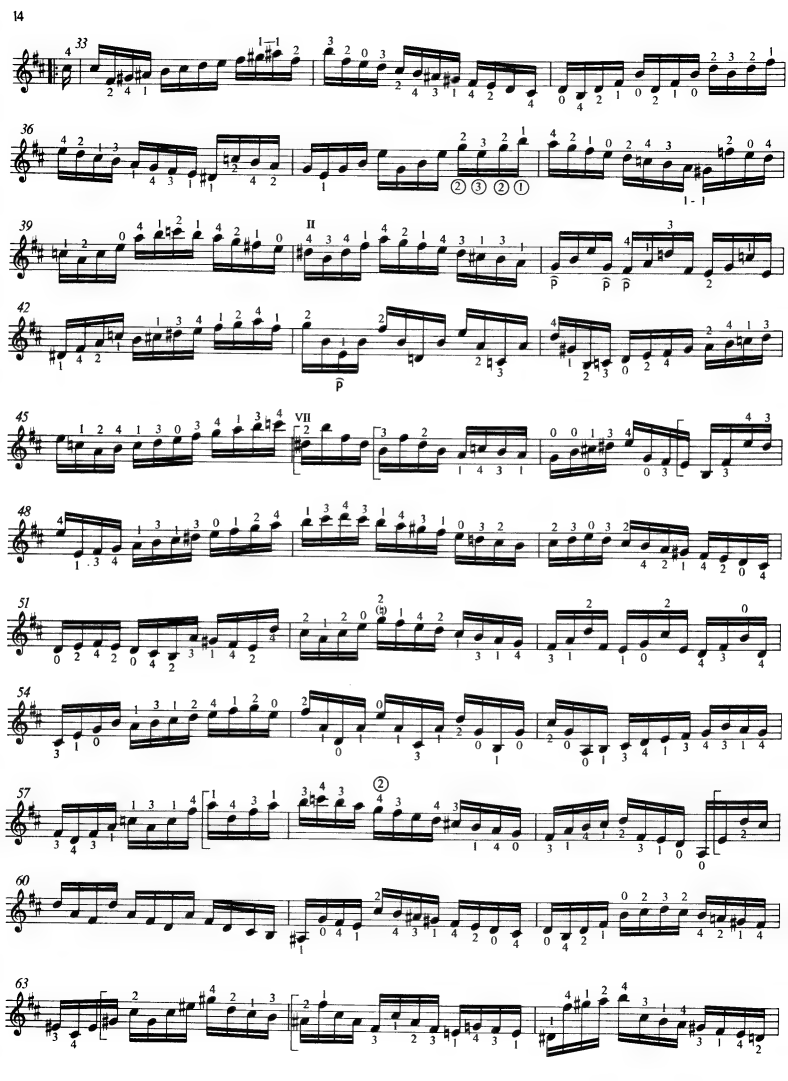
PARTITA I

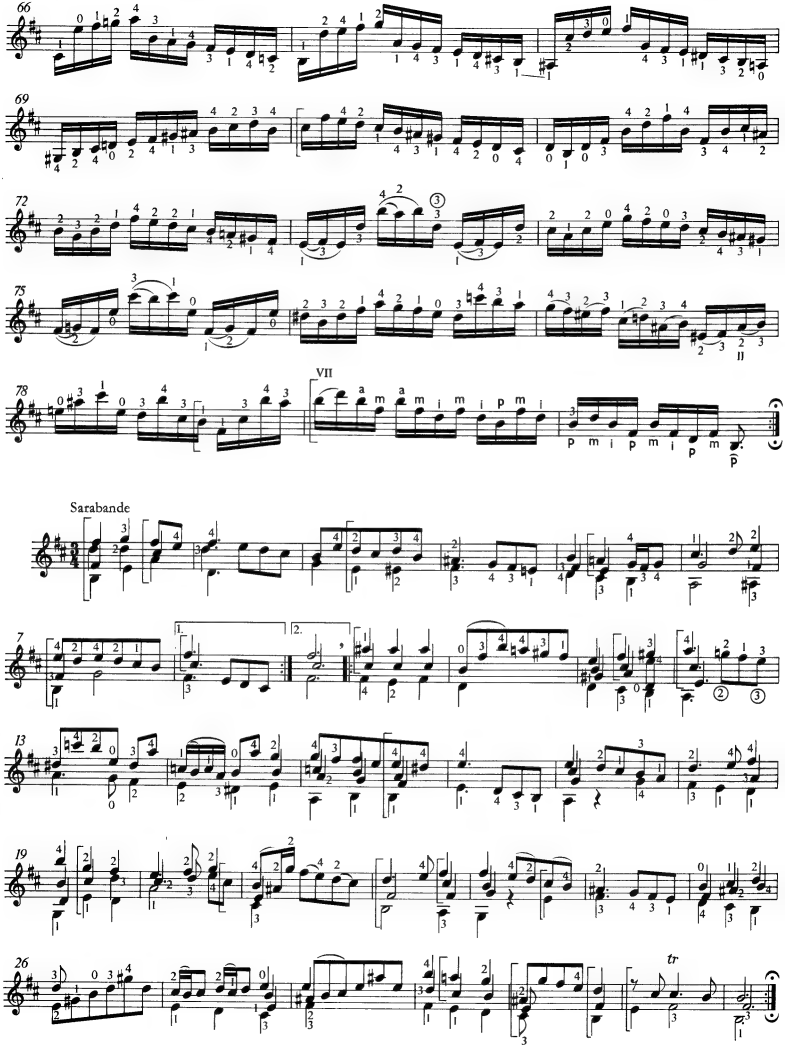


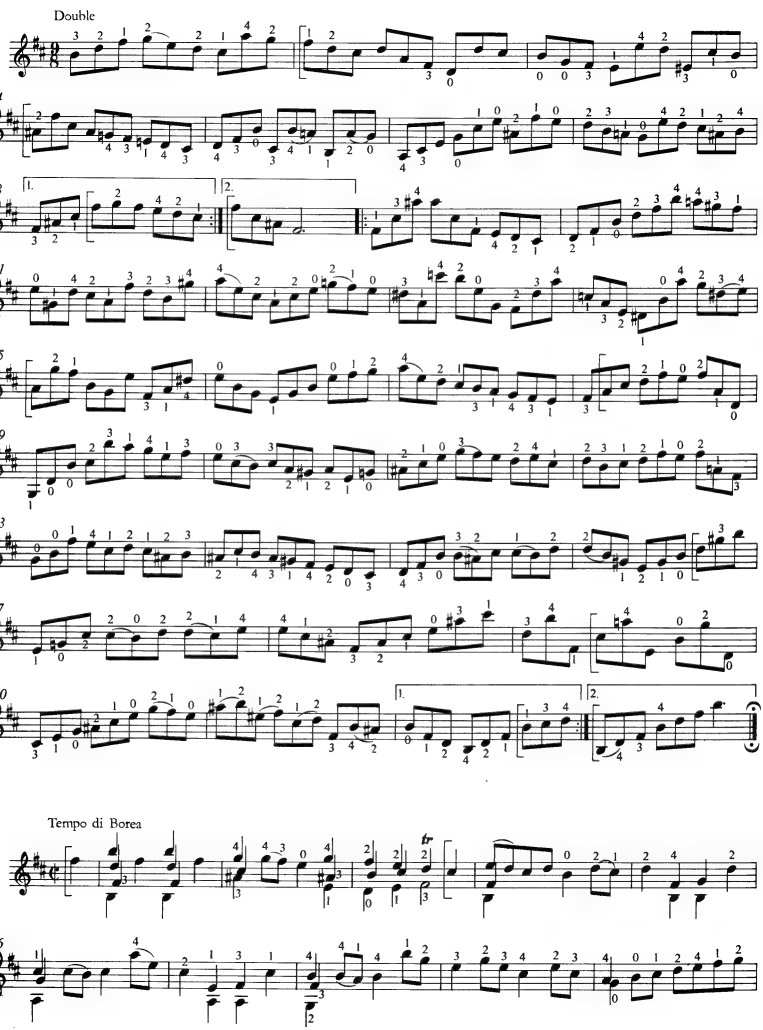

20
II
22
24
1.
2.
VI
VII
Double
4
III
7
10
13
16
19
22

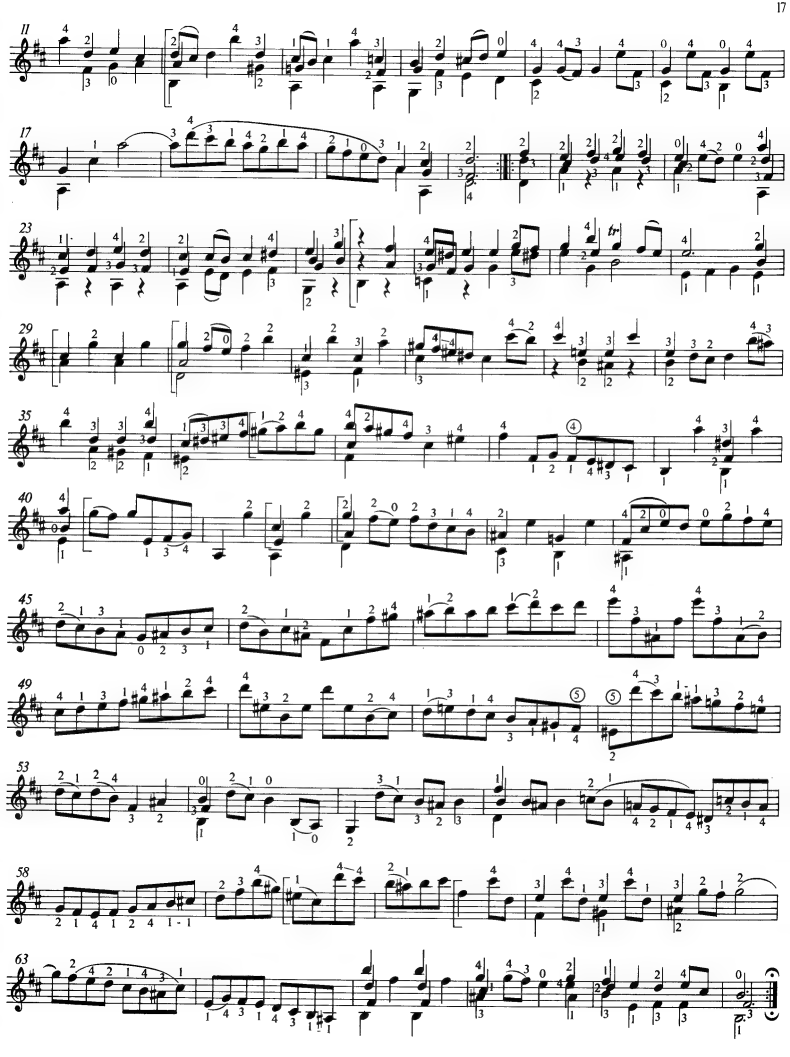

Corrente
5
10
15
21
27
33
39
45
51
57
63

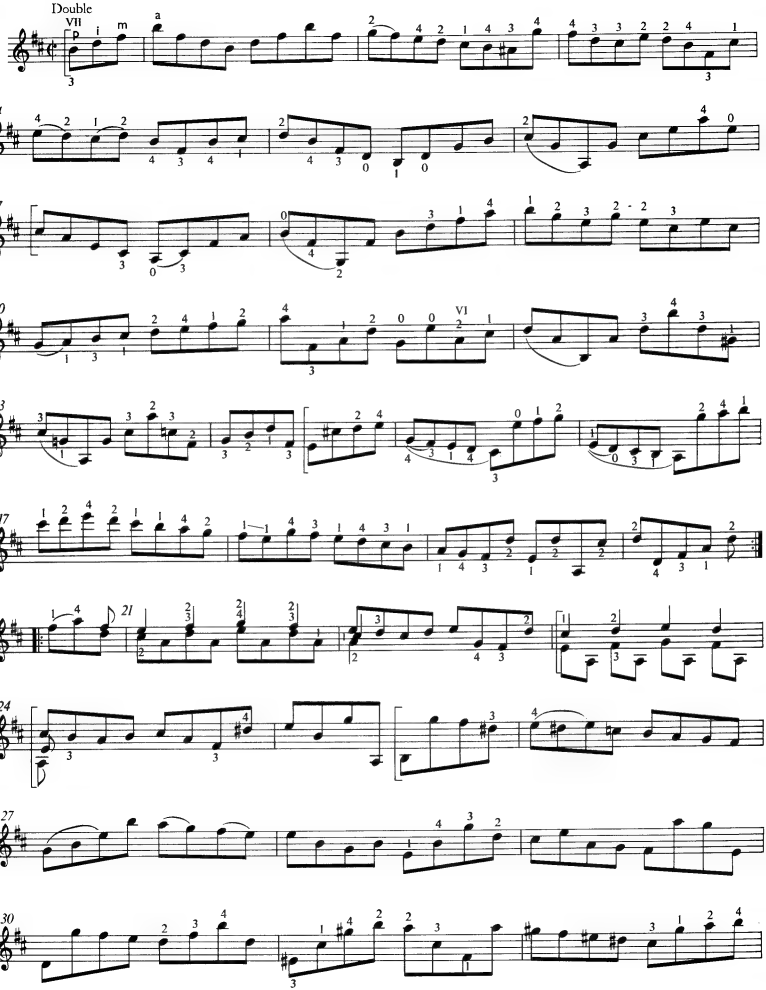

69
75
VII
Double
Presto
4
8
11
14
17
VII
20
IX
23
26
29

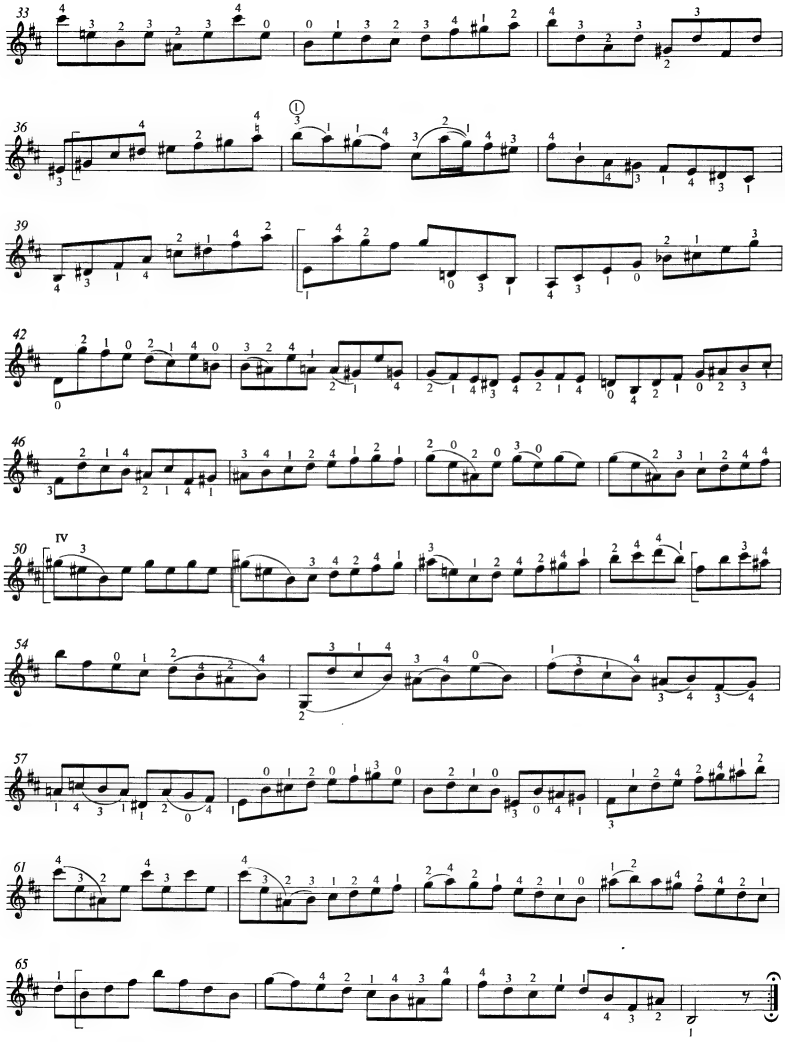



66
69
72
75
VII
78
Sarabande
7
1.
2.
13
19
26
tr


Double
Tempo di Borea



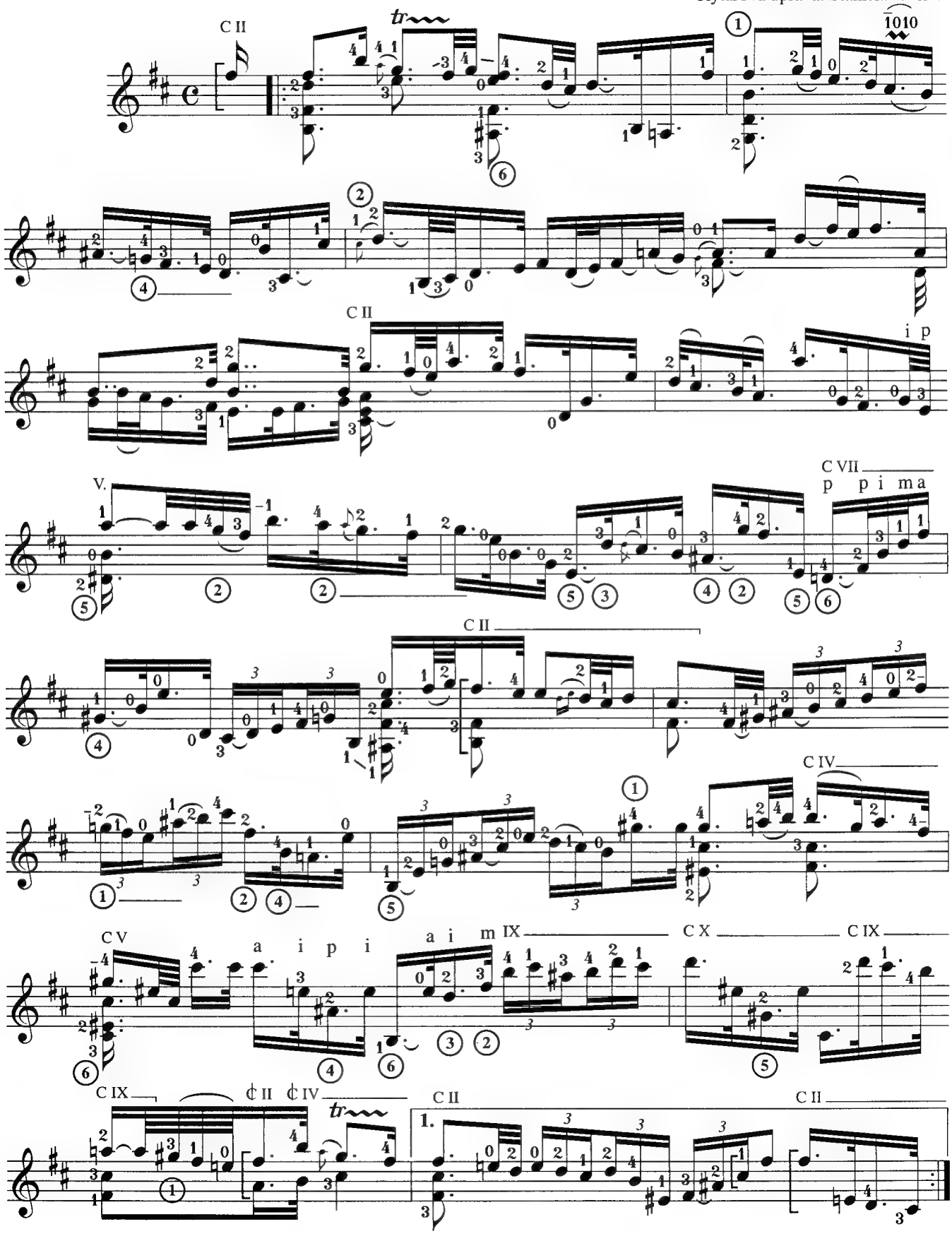

Double
VII
p
i
m
a
4
7
10
VI
13
17
21
24
27
30

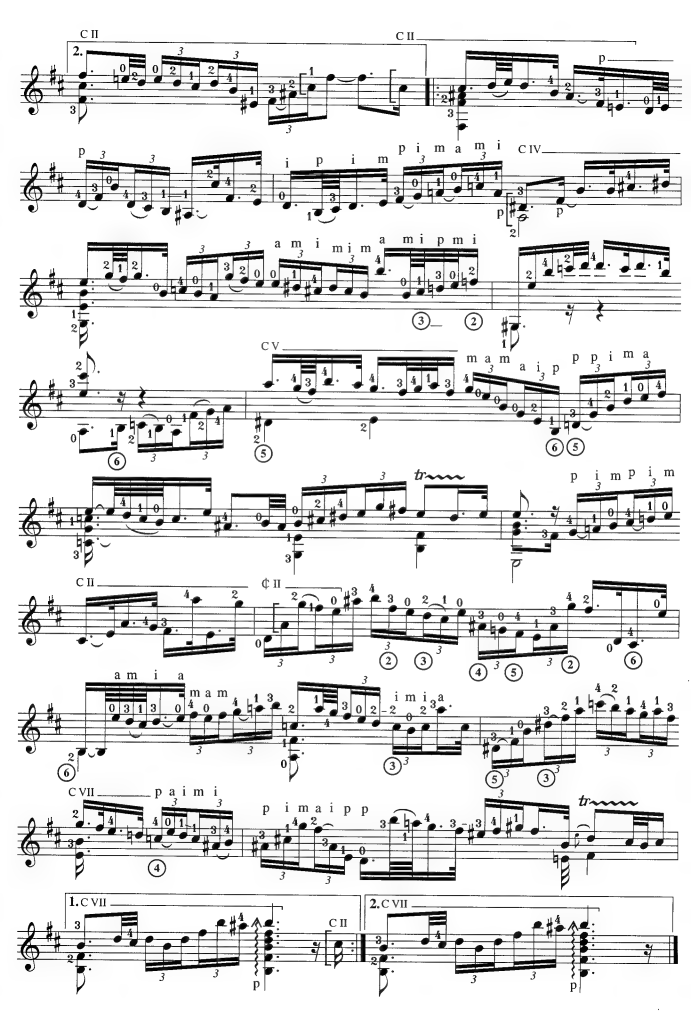

33
36
39
42
46
IV
50
54
57
61
65

Partita I h moll BWV 1002

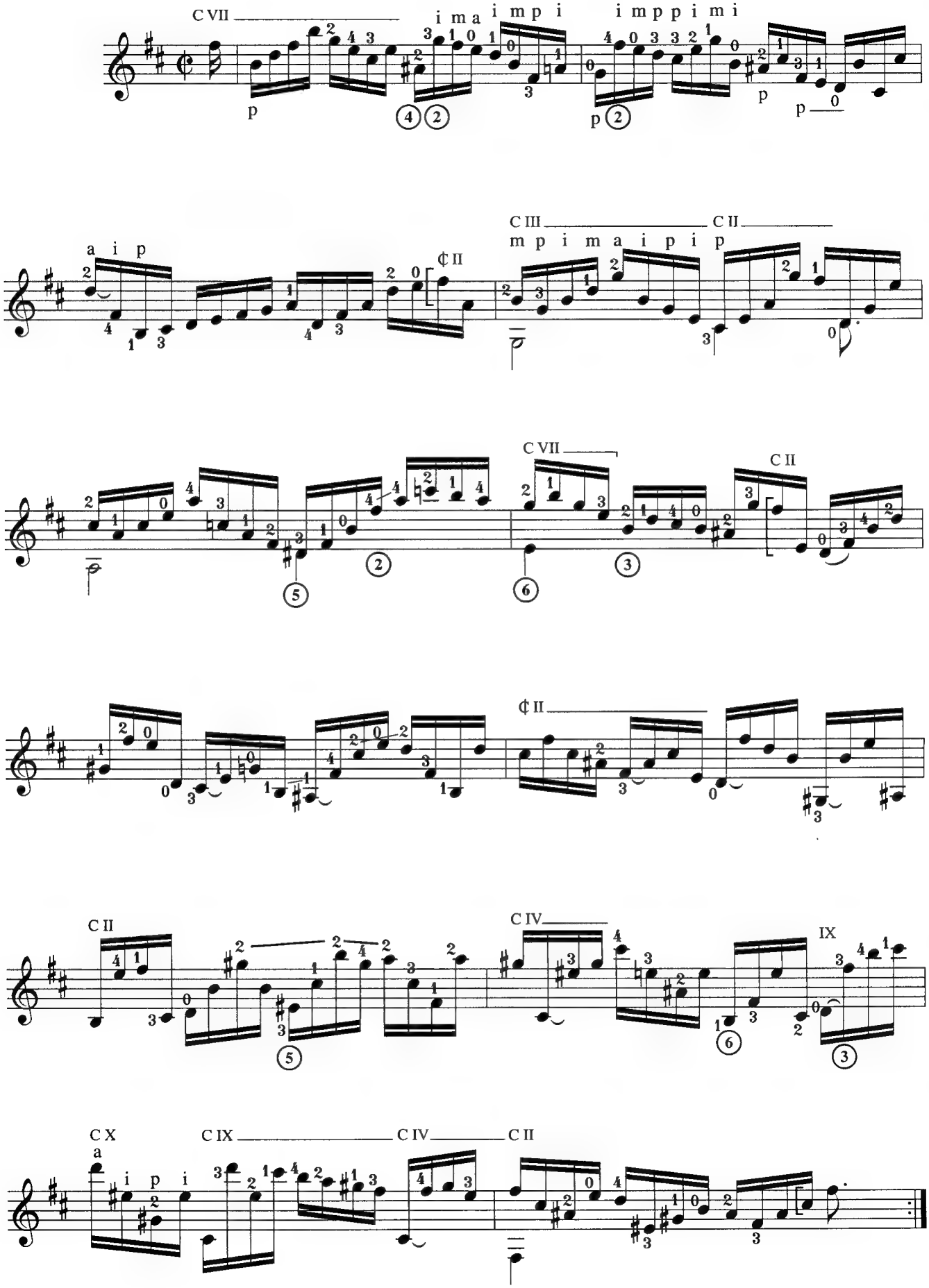
Allemanda

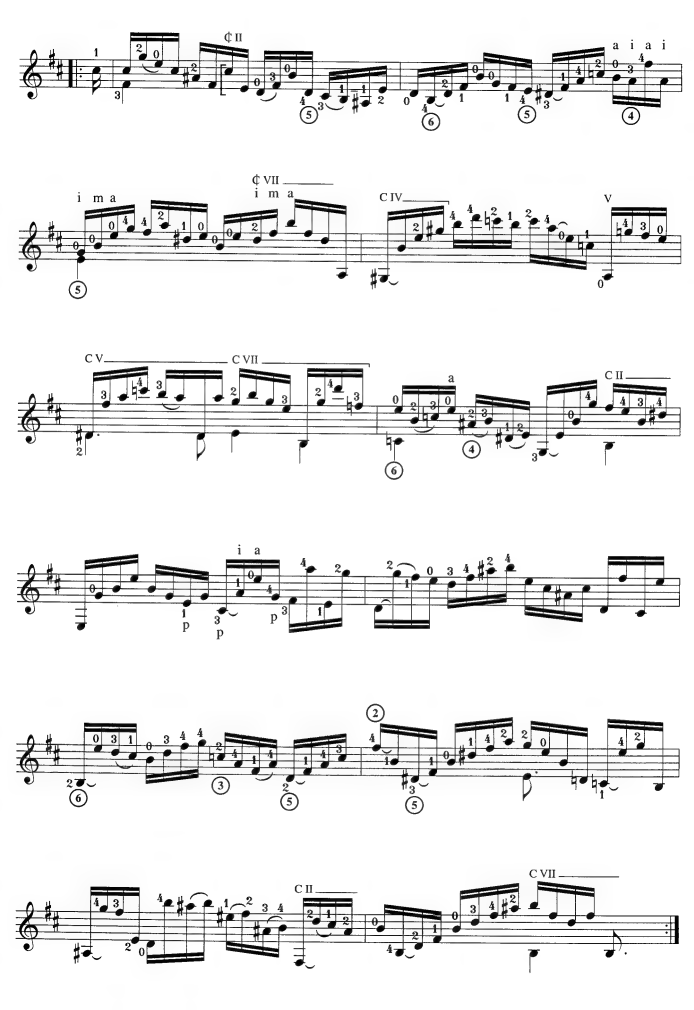
Johan Sebastian Bach
Kytarová úprava: Stanislav Juřica



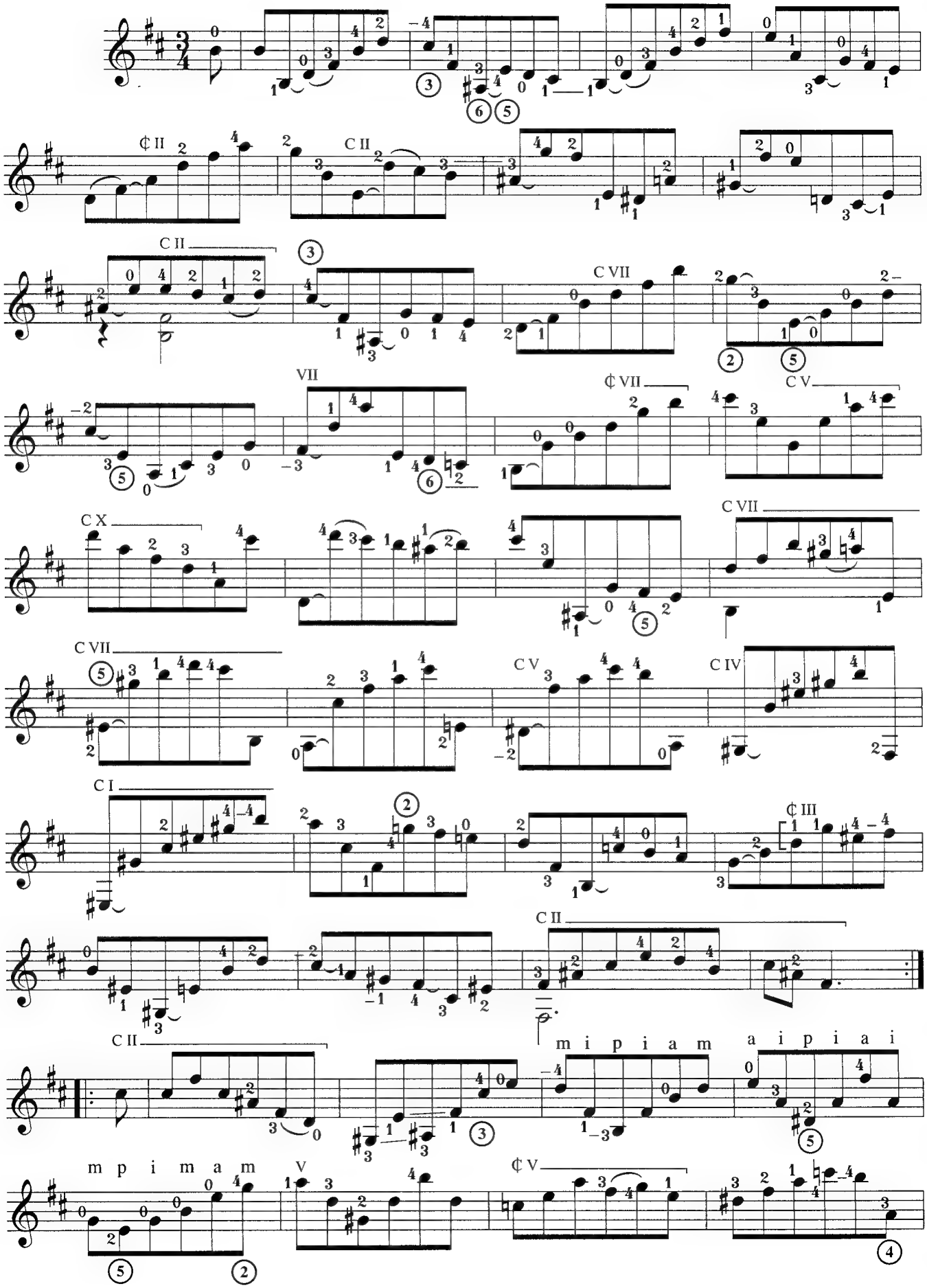

C II
2.
C II
p
p
i p i m
p i m a m i
C IV
p
p
a m i m i m a m i p m i
C V
m a m a i p
p p i m a
tr
p i m p i m
C II
C II
a m i a
m a m
i m i a
C VII
p a i m i
p i m a i p p
tr
1. C VII
C II
p
2. C VII
p

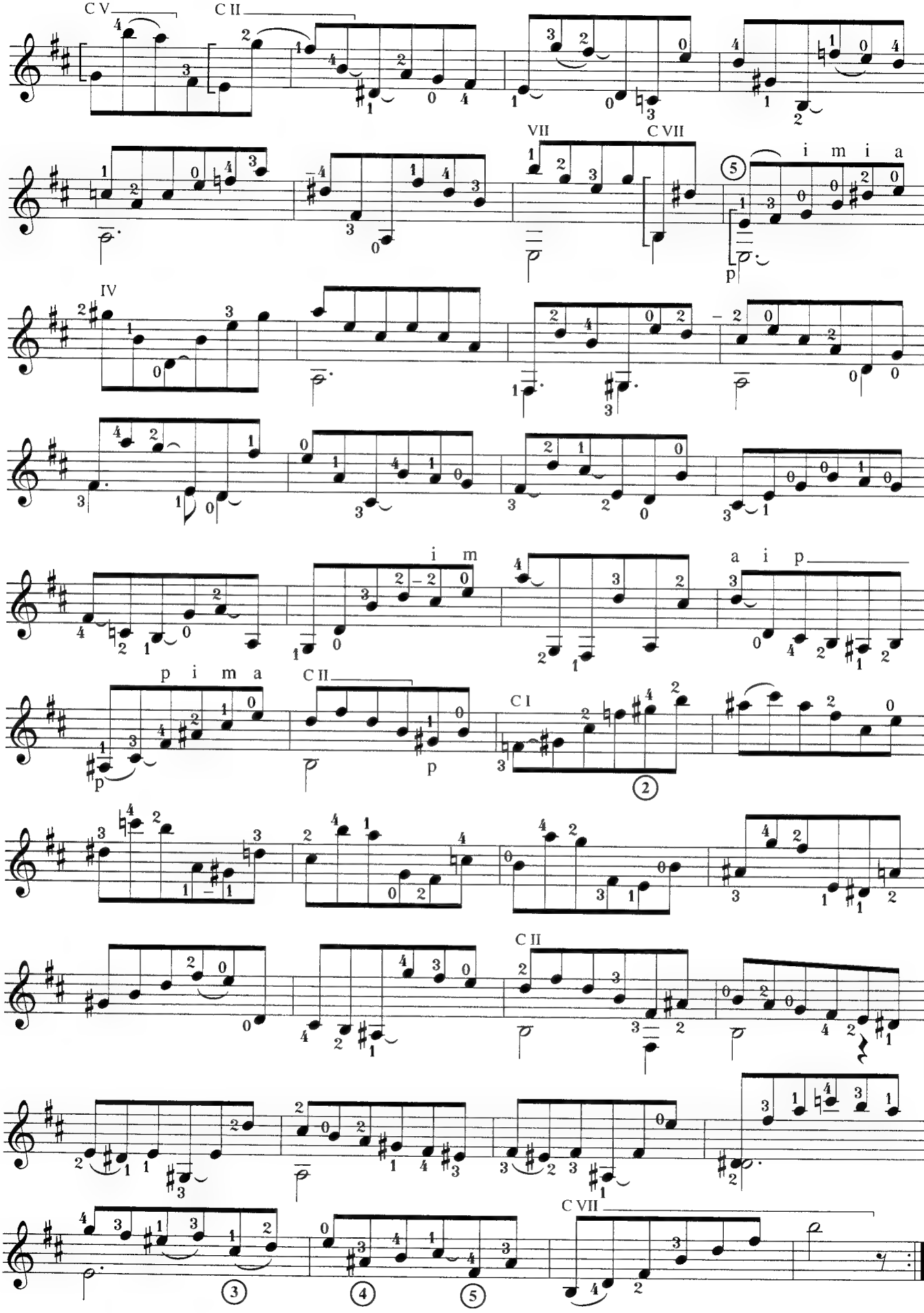
Double


C VII
i m a i m p i
i m p p i m i
a i p
C III
C II
m p i m a i p i p
C VII
C II
C II
C IV
IX
C X
C IX
C IV
C II

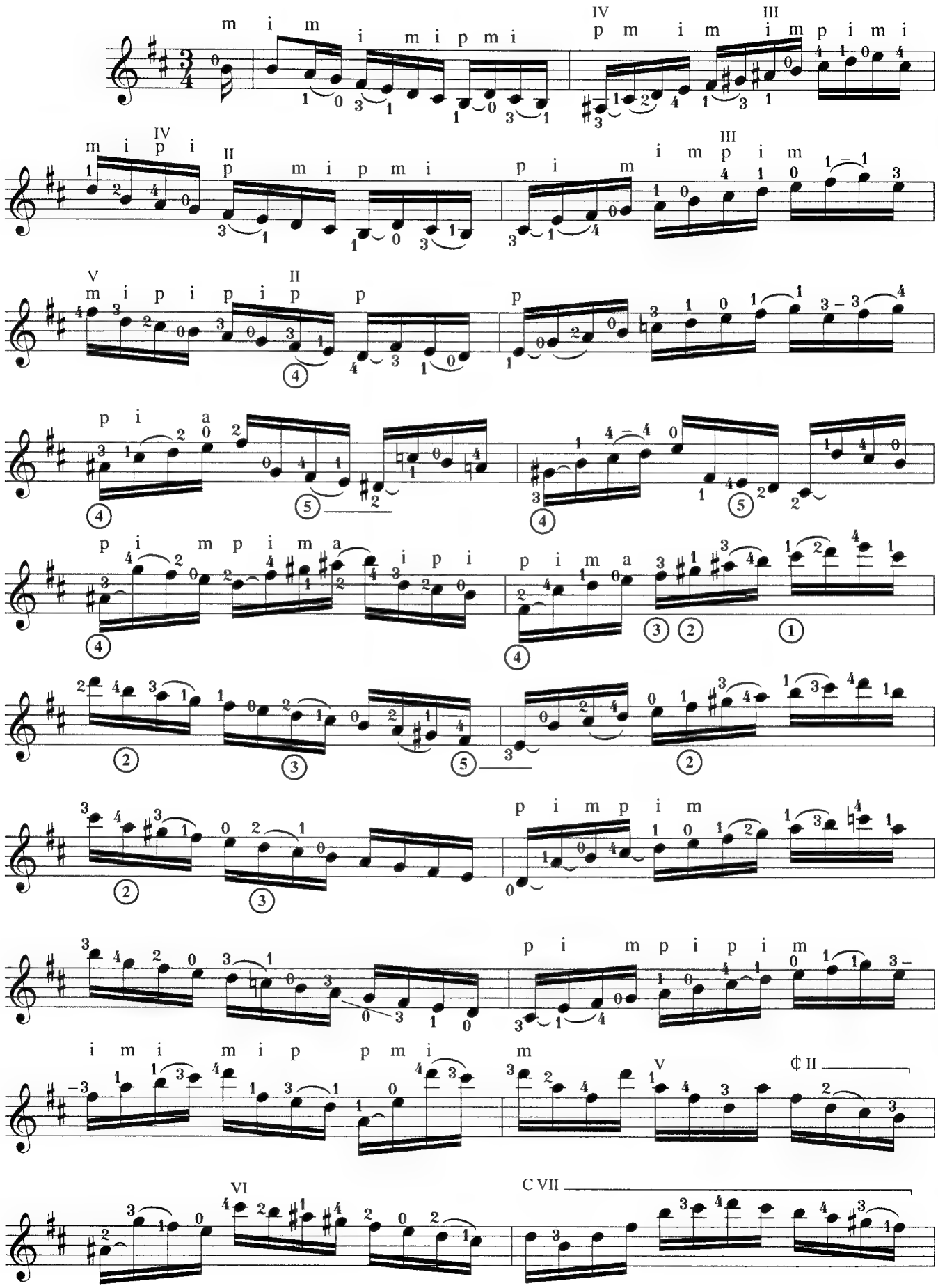

¢ II
a i a i
¢ VII
i m a
i m a
C IV
V
C V
C VII
C II
i a
p
p
p
C II
C VII

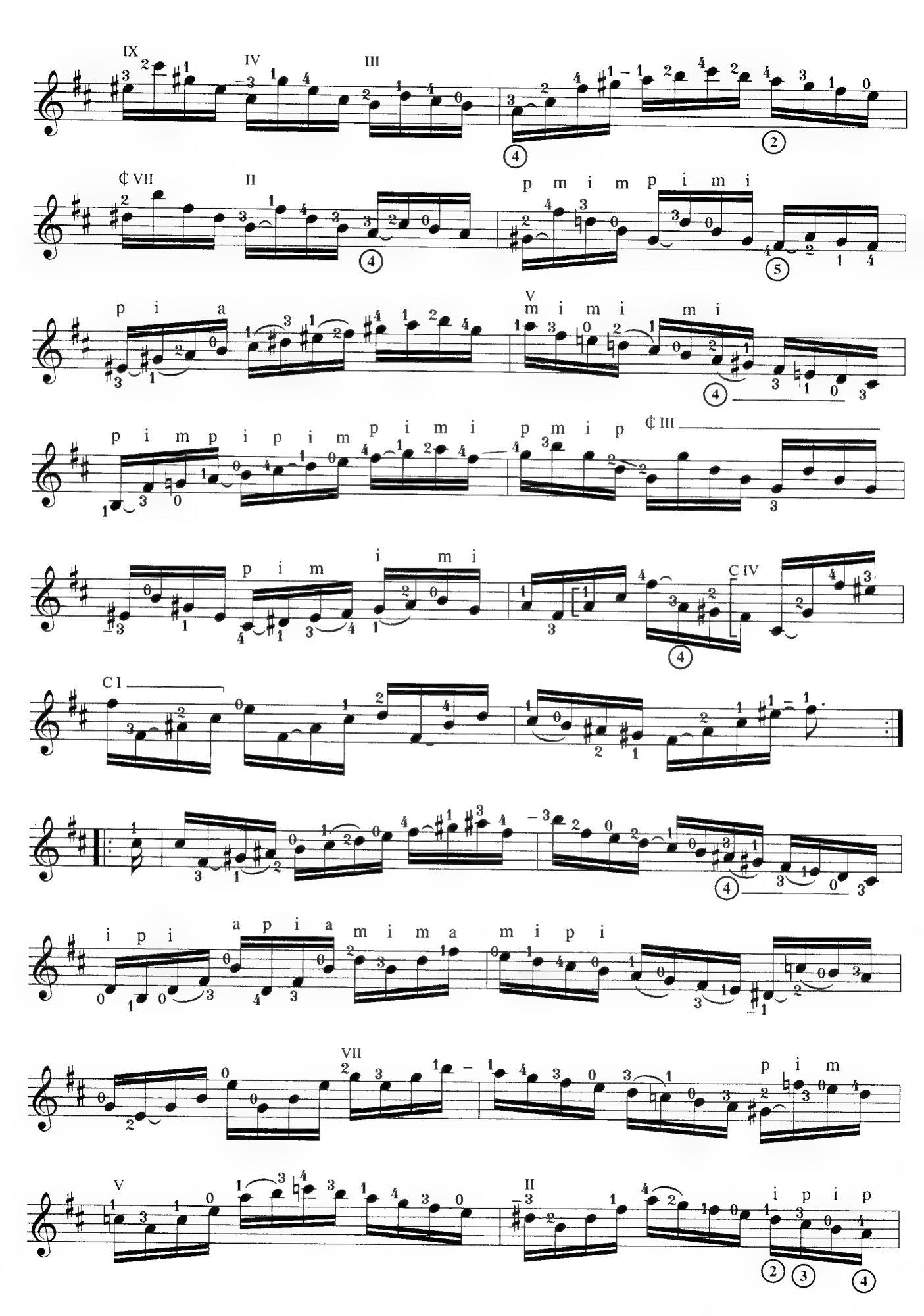
Corrente

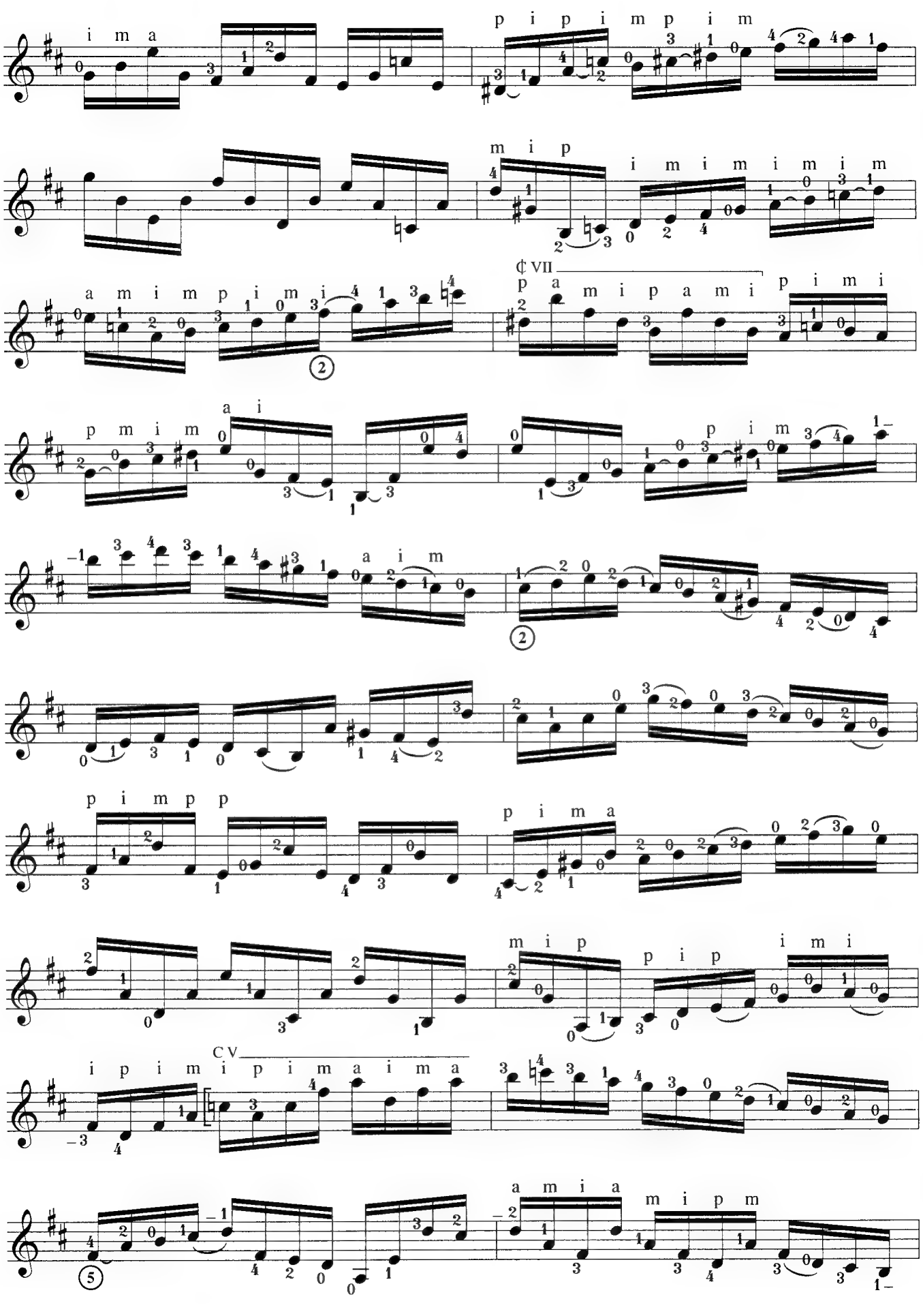

¢ II
C II
C II
C VII
VII
¢ VII
C V
C X
C VII
C VII
C V
C IV
C I
¢ III
C II
C II
m i p i a m
a i p i a i
m p i m a m
V
¢ V

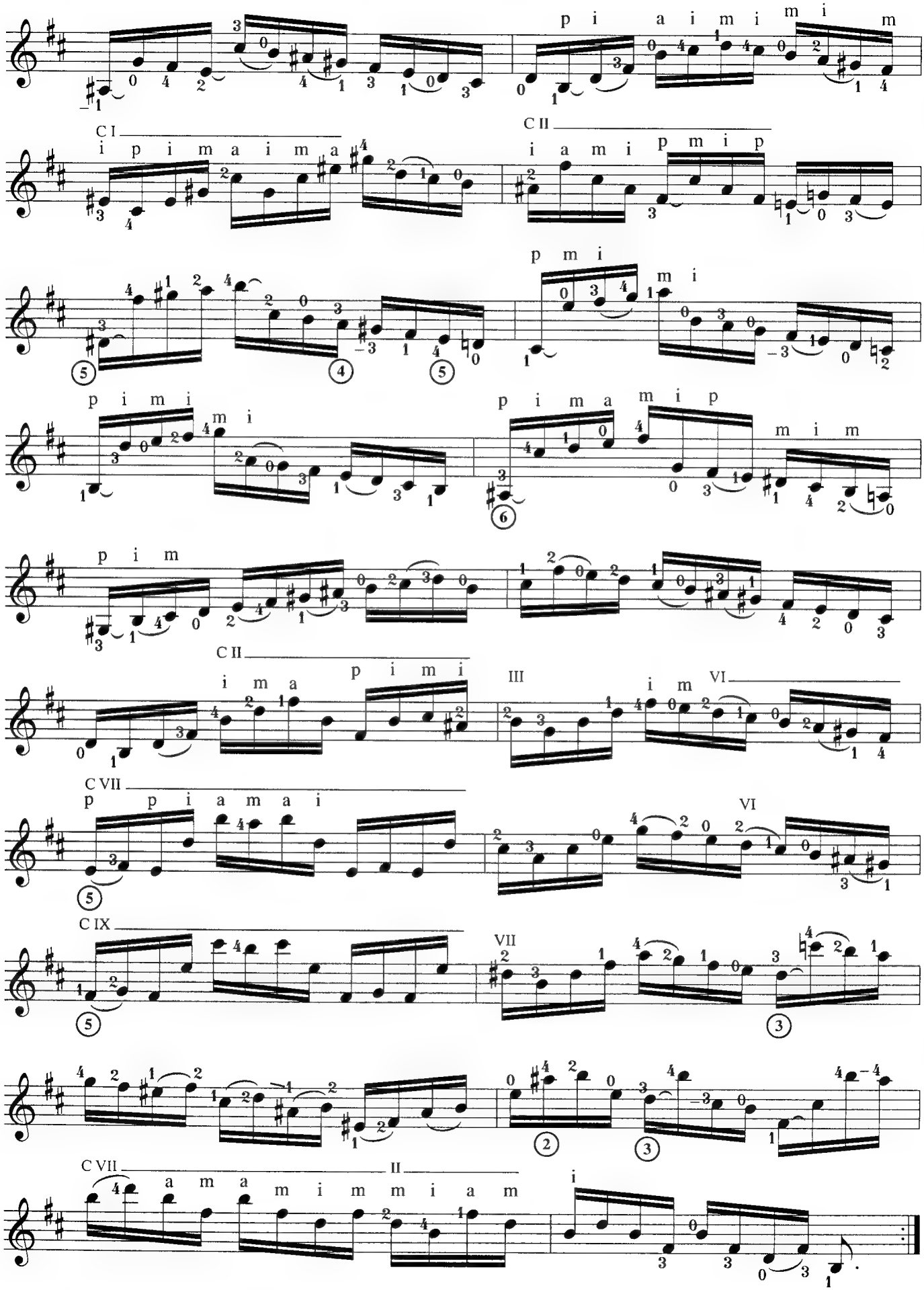

C V
C II
VII
C VII
i m i a
IV
i m
a i p
p i m a
C II
C I
C II
C VII

Double (*Presto*)

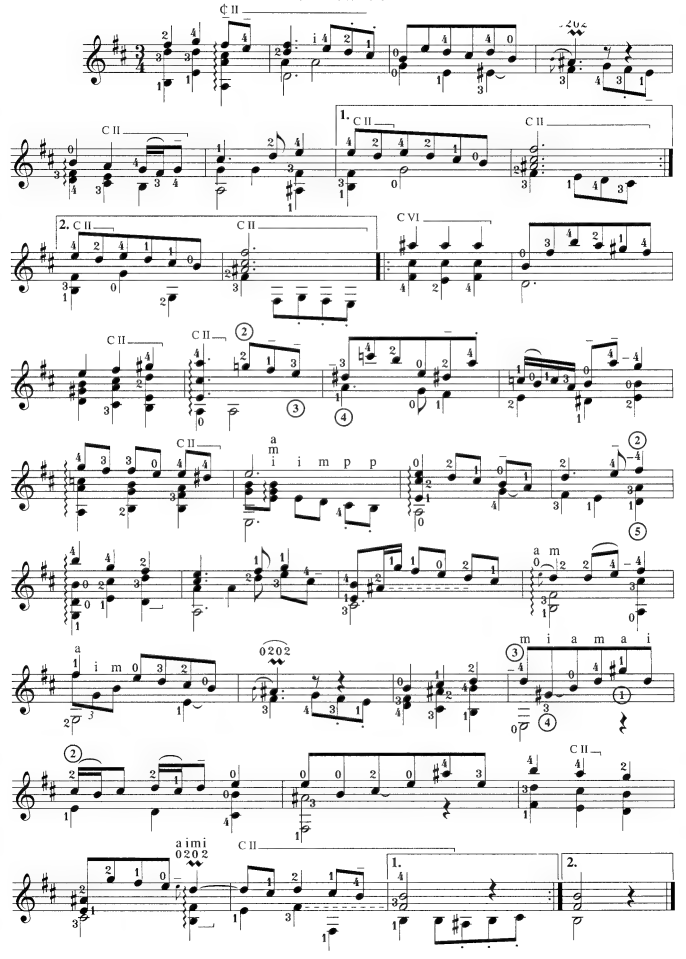



IX
IV
III
¢ VII
II
p m i m p i m i
p i a
V
m i m i m i
p i m p i p i m p i m i
p m i p
¢ III
p i m
i m i
C IV
C I
i p i
a p i a
m i m a
m i p i
VII
p i m
V
II
i p i p

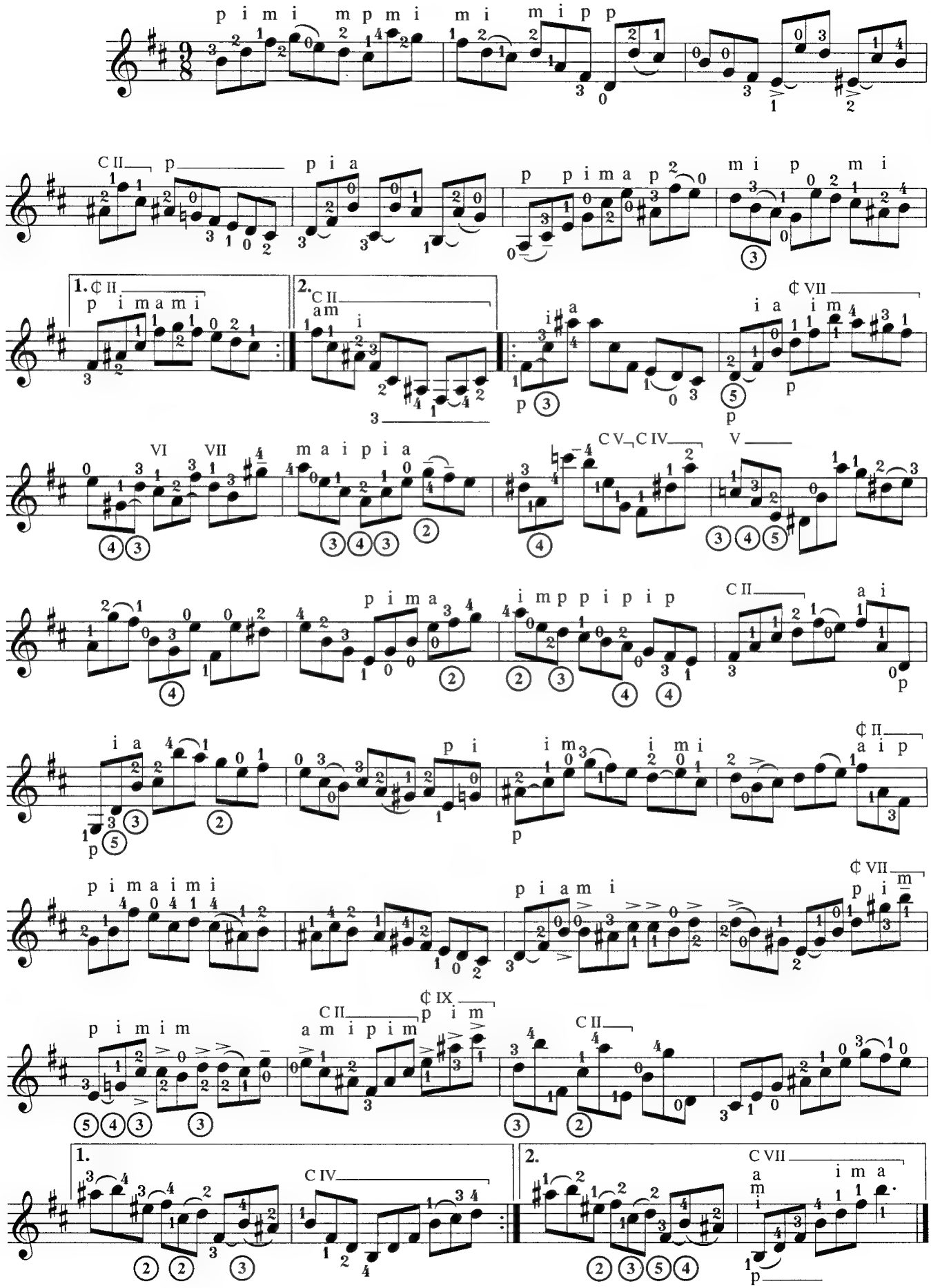

i m a
p i p i m p i m
m i p
i m i m i m i m
a m i m p i m i
¢ VII
p a m i p a m i
p i m i
p m i m
a i
p i m
a i m
p i m p p
p i m a
m i p
p i p
i m i
C V
i p i m i p i m a i m a
a m i a
m i p m


p i a i m i m i m
C I
i p i m a i m a
C II
i a m i p m i p
p m i
m i
p i m i
m i
p i m a m i p
m i m
p i m
C II
i m a
p i m i
III
i m
VI
C VII
p p i a m a i
VI
C IX
VII
C VII
II
a m a m i m m i a m
i

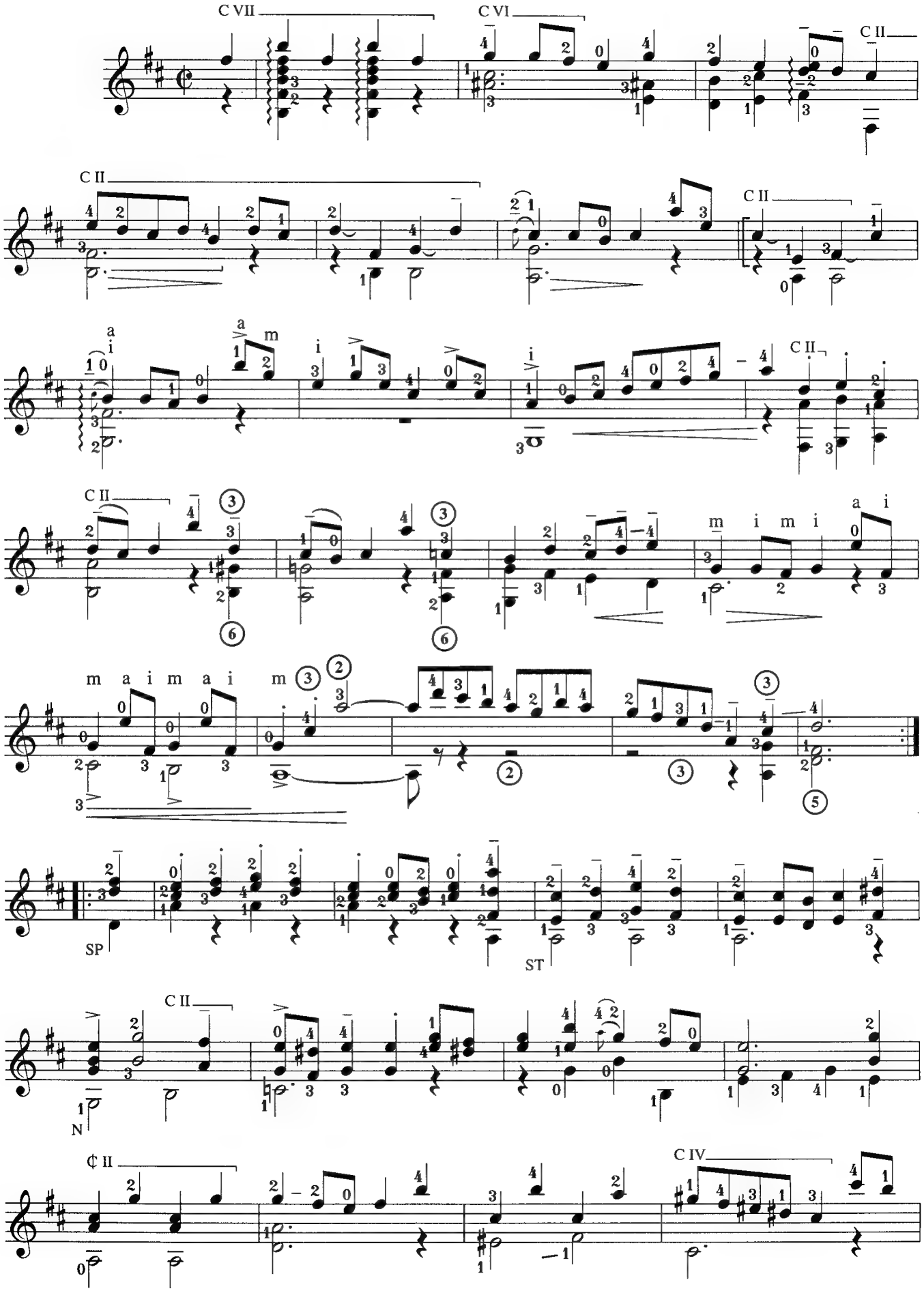
Sarabande

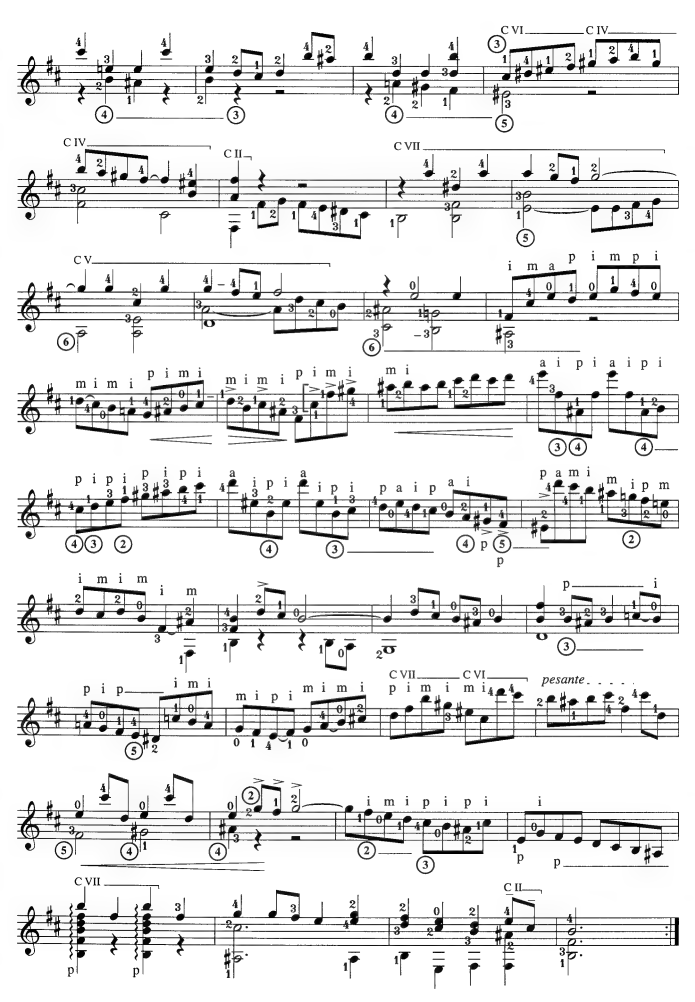


Double

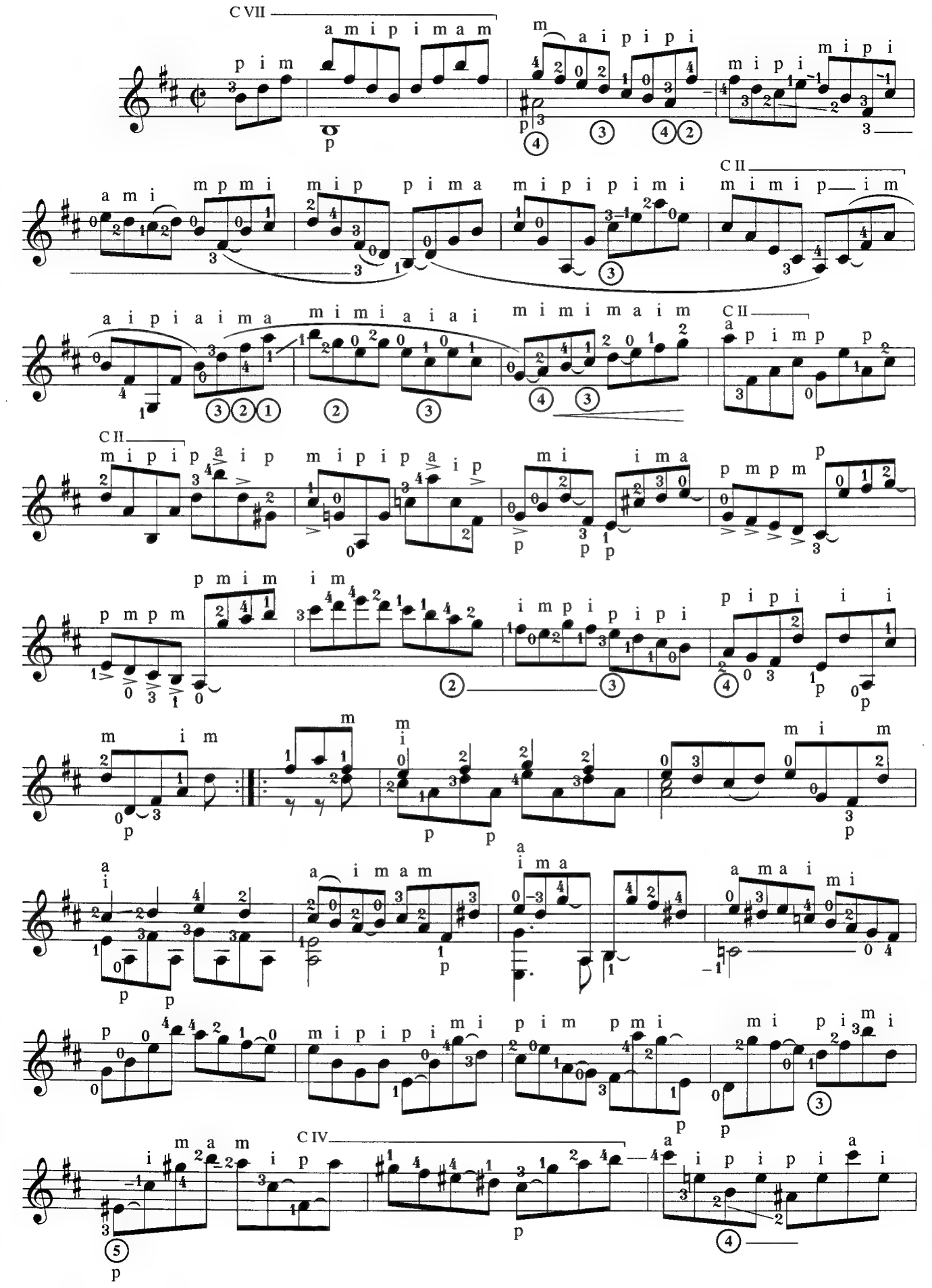

p i m i m p m i m i m i p p
C II p p i a
p p i m a p
m i p m i
1. ¢ II p i m a m i
2. C II a m i
¢ VII i a i m
VI VII m a i p i a
C V C IV V
p i m a i m p p i p i p
C II a i
i a p i
i m i m i
¢ II a i p
p i m a i m i
p i a m i
¢ VII p i m
p i m i m
C II a m i p i m
¢ IX p i m
C II
1. C IV
2. C VII a m i m a

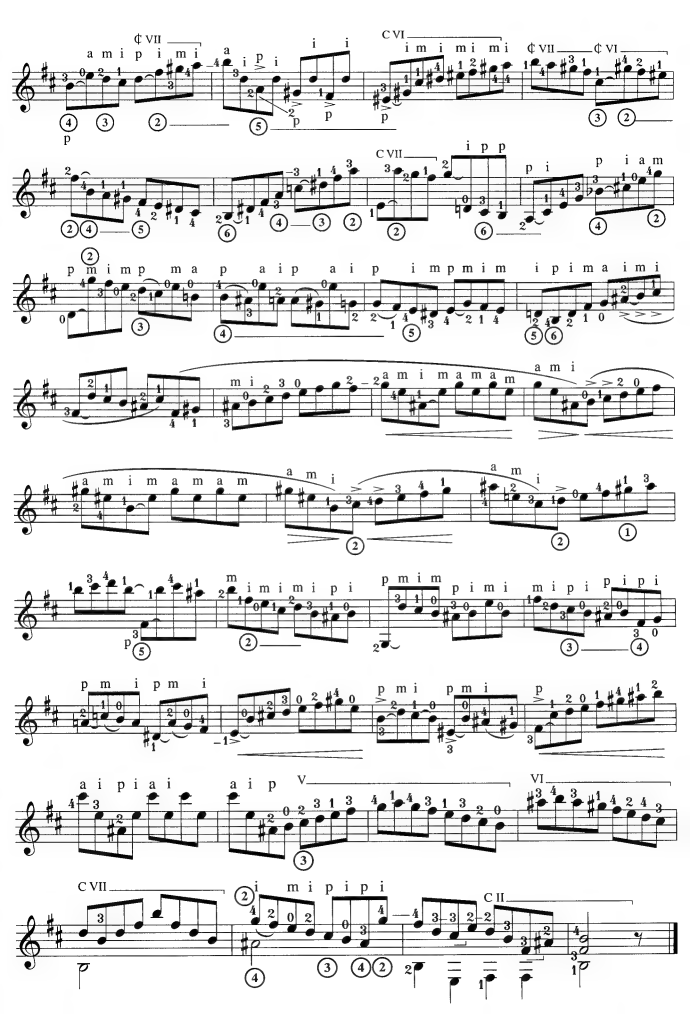
Tempo di Borea




C VI
C IV
C IV
C II
C VII
C V
C VII
C VI
pesante
C VII
C II

Double





Aufführungsrecht vorbehalten *)
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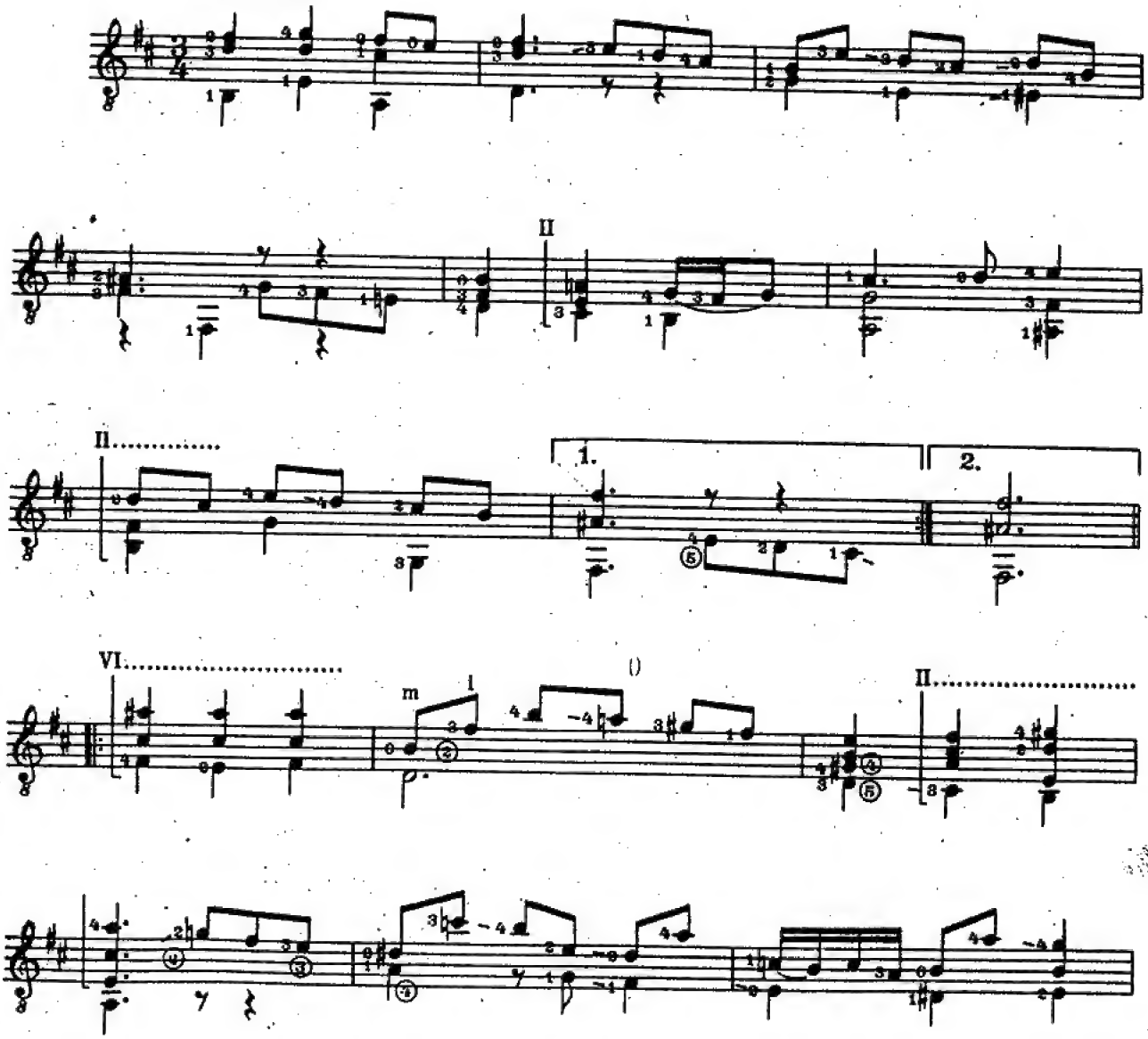
SARABANDE und BOURRÉE

Aus der H-Moll Partita für Solo-Violine

Für Gitarre bearbeitet
von Karl Scheit

Joh Seb. Bach
(1685-1750)

Sarabande



*) Bei Aufführungen ist der Bearbeiter auf Programmen, in Ansagen u.s.w. anzugeben.
In public performances the name of the arranger is to be mentioned on the programmes etc.

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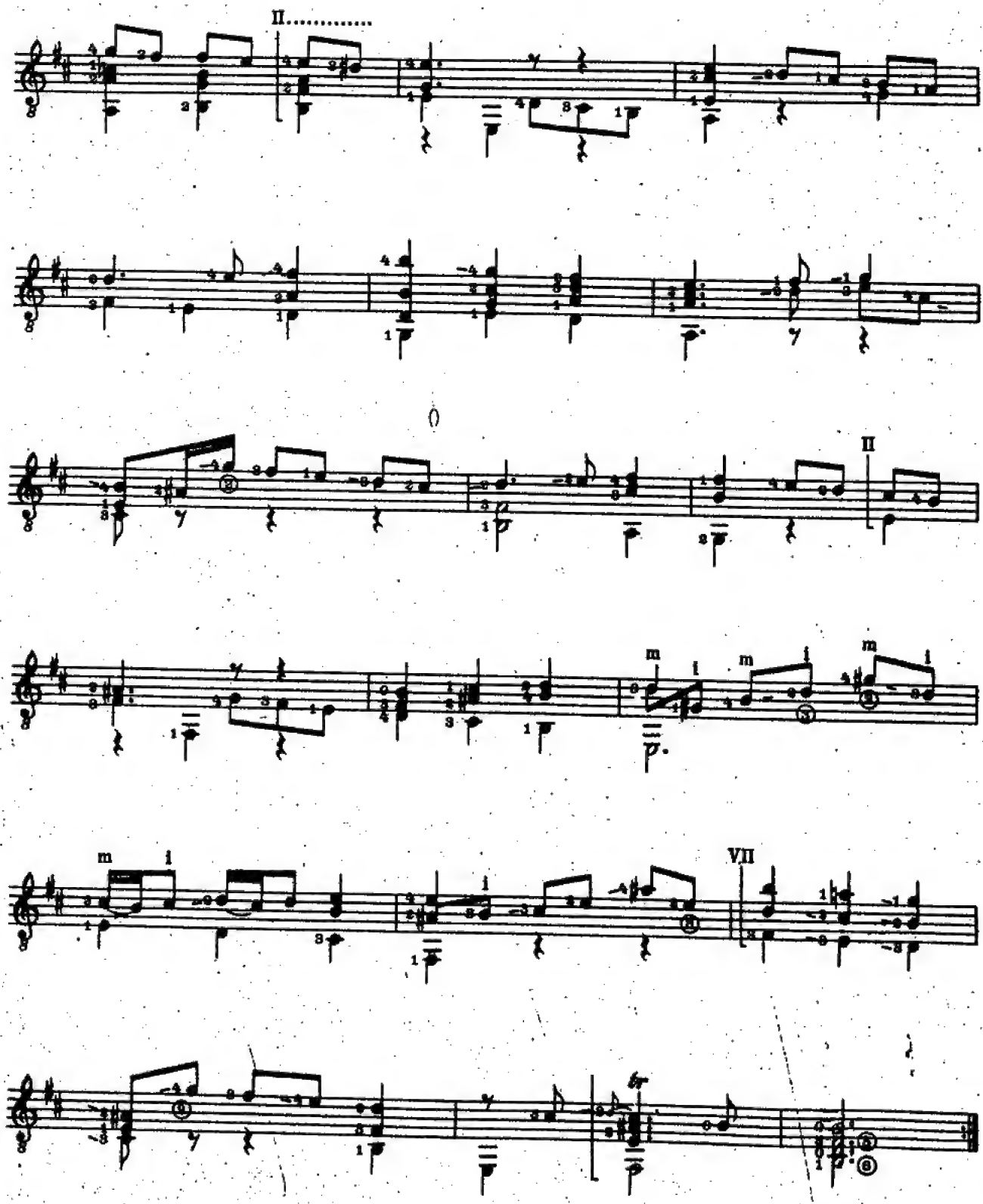
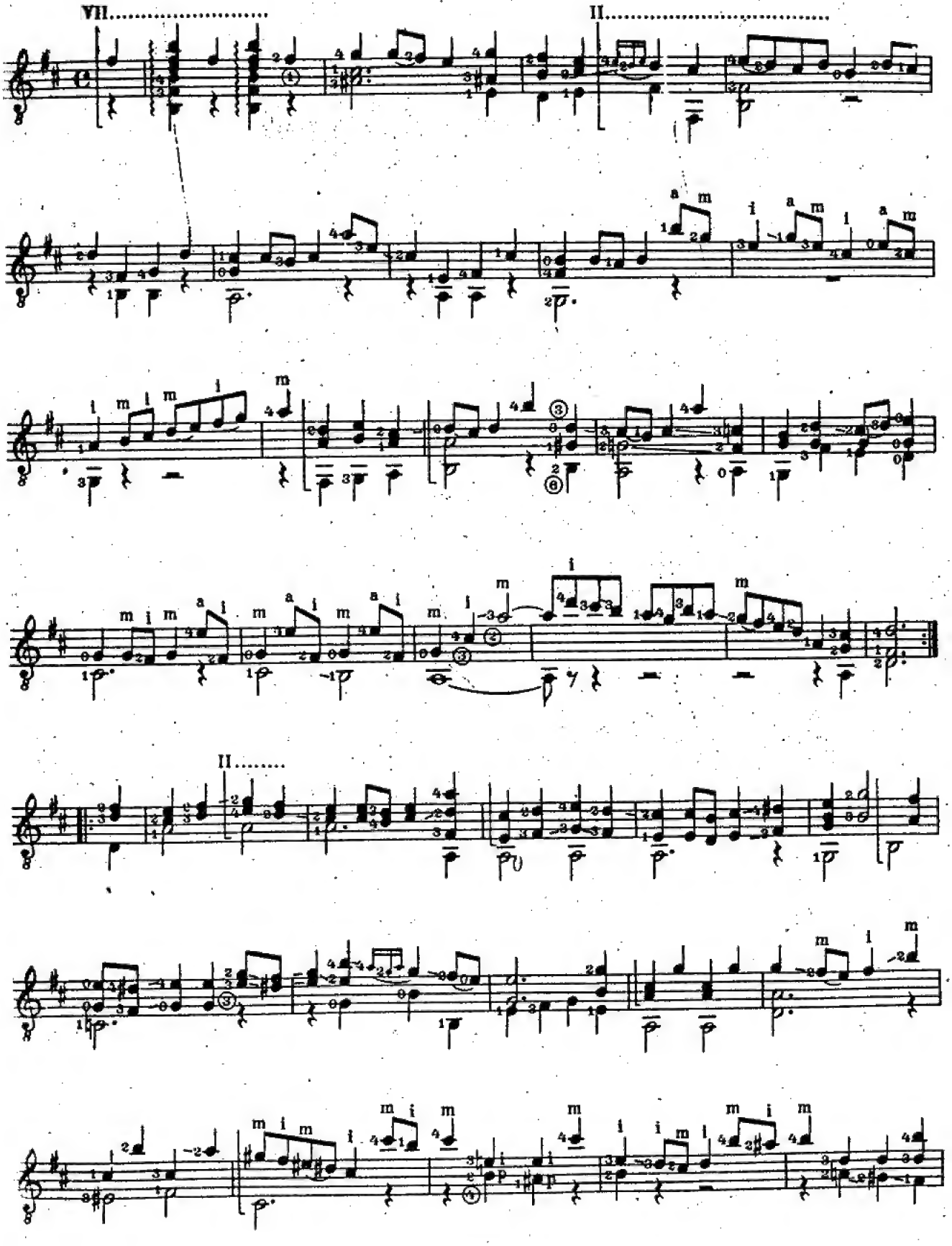
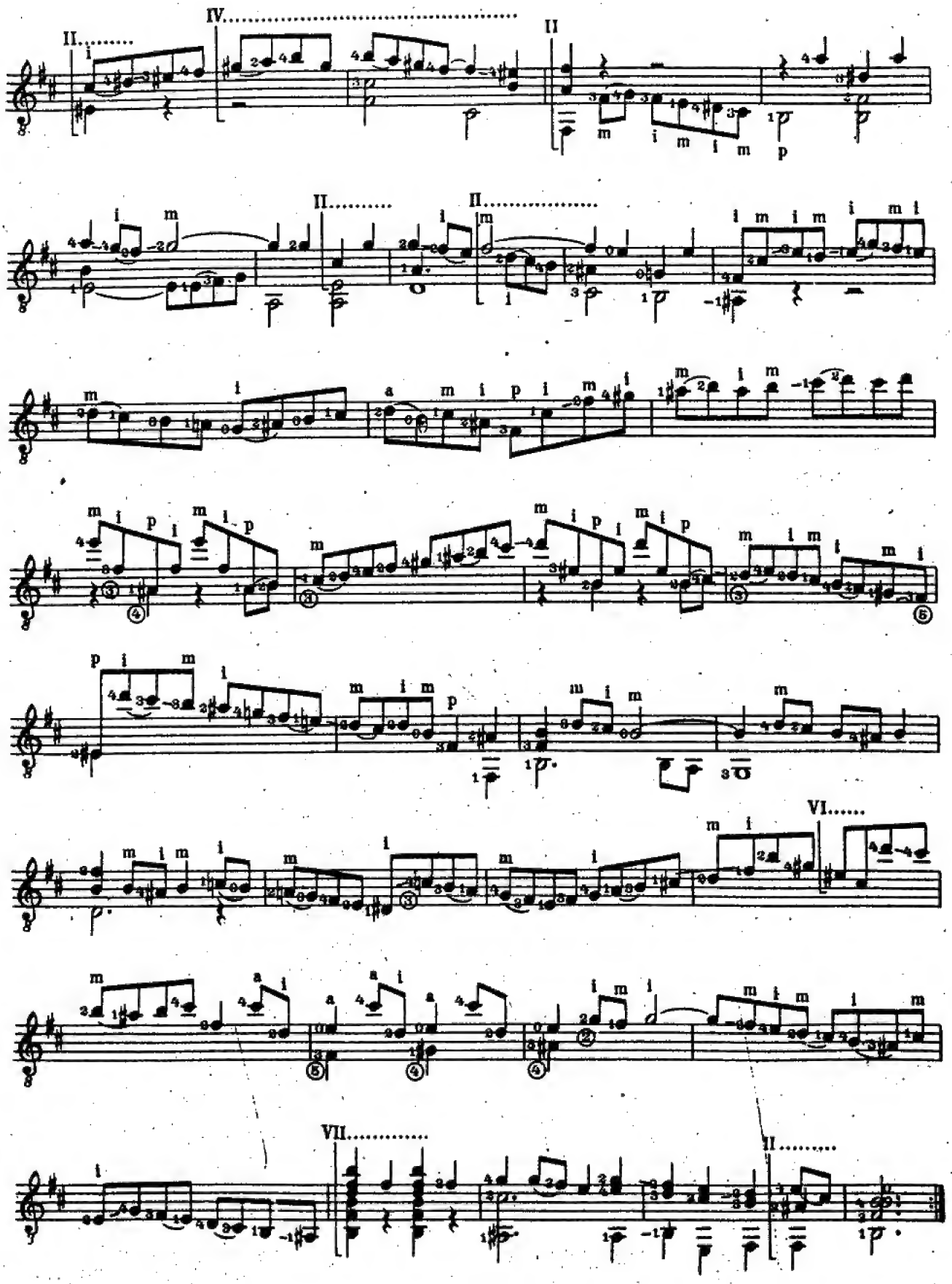

II.....
II
m i
m i
m i
m i
VII

Tempo di Bourrée




II.....
IV.....
II
II.....
II.....
VI.....
VII.....
II.....

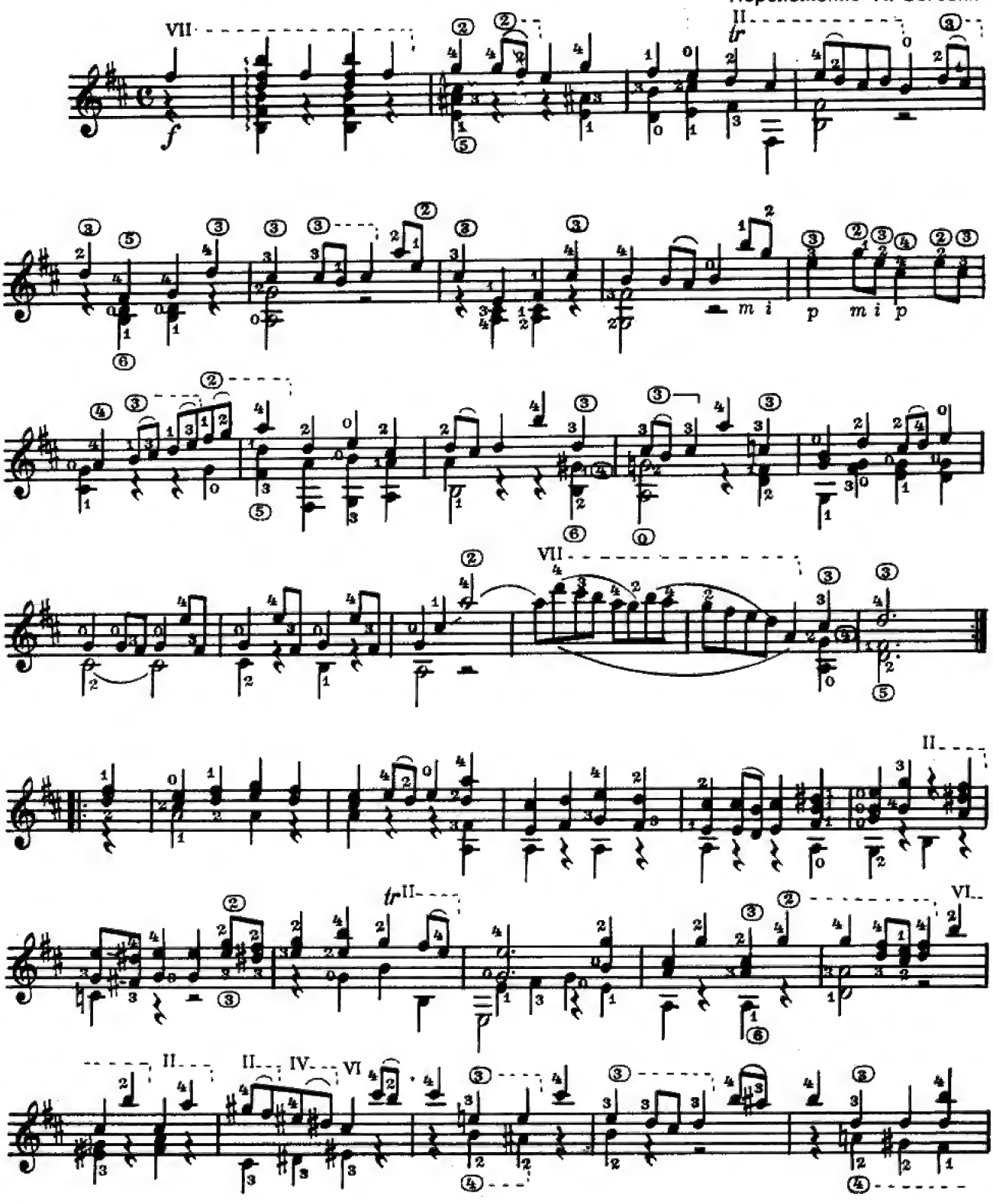
БУРРЕ И ДУБЛЬ

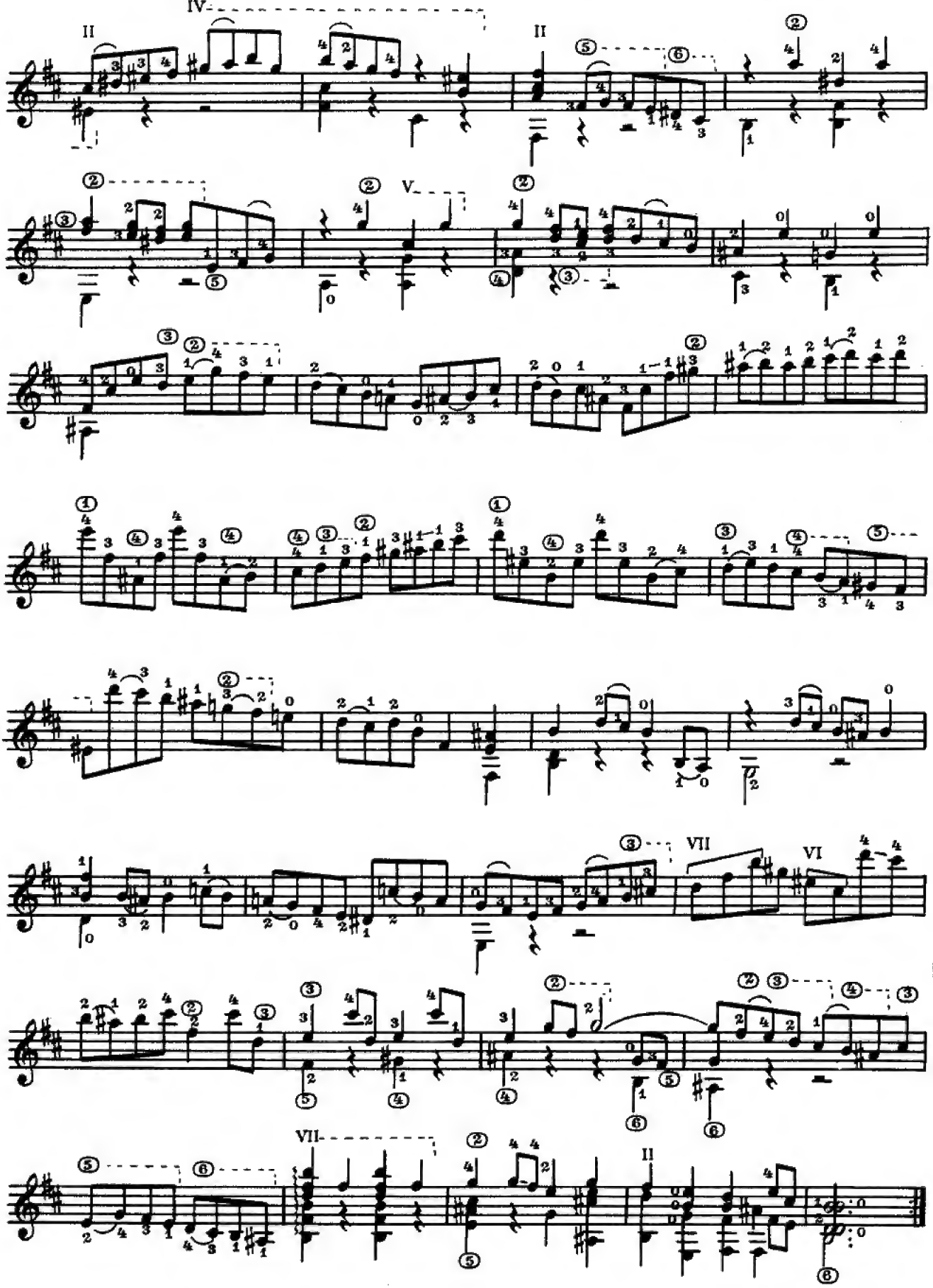
из 1й скрипичной партиты

Бурре

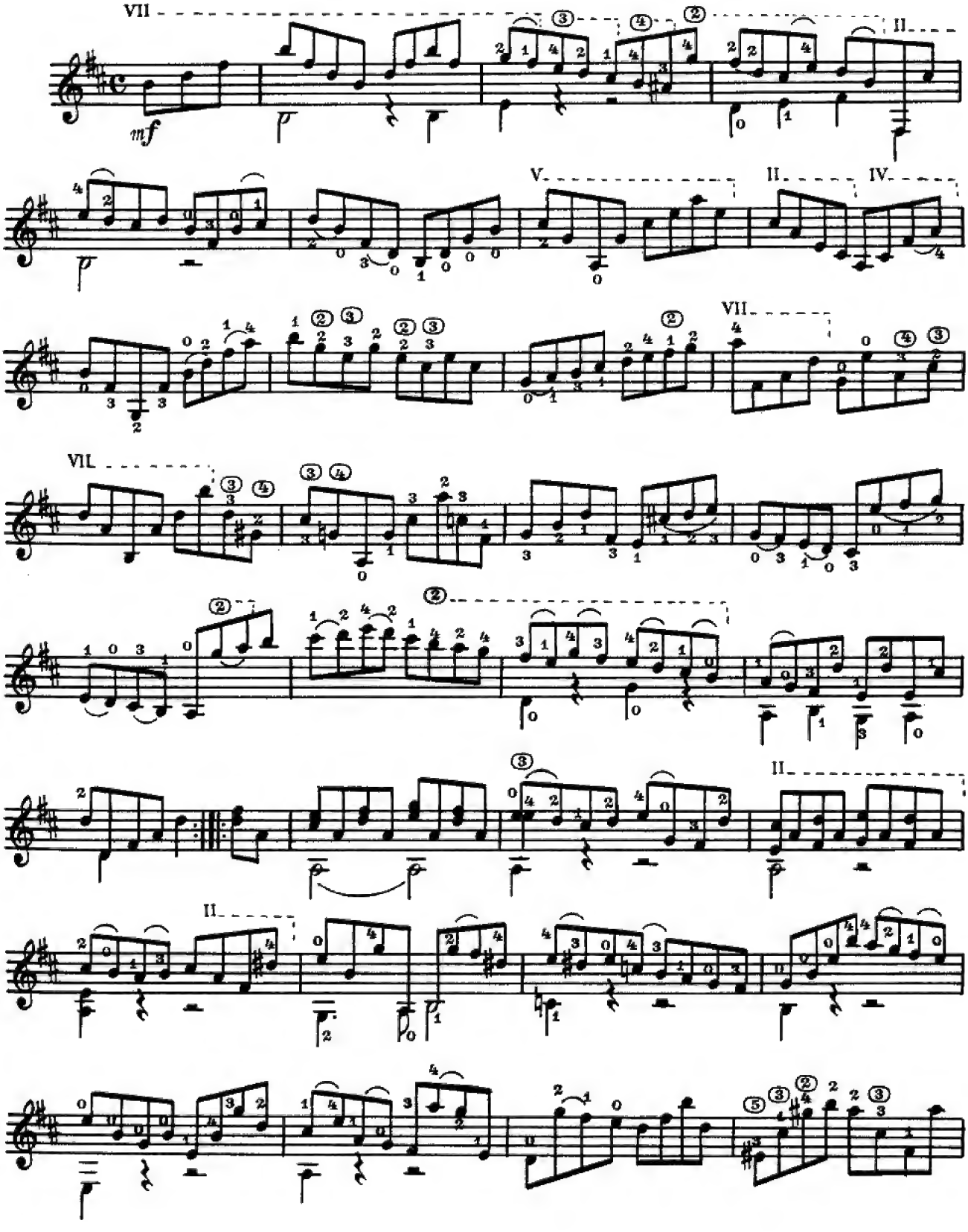
И. С. БАХ

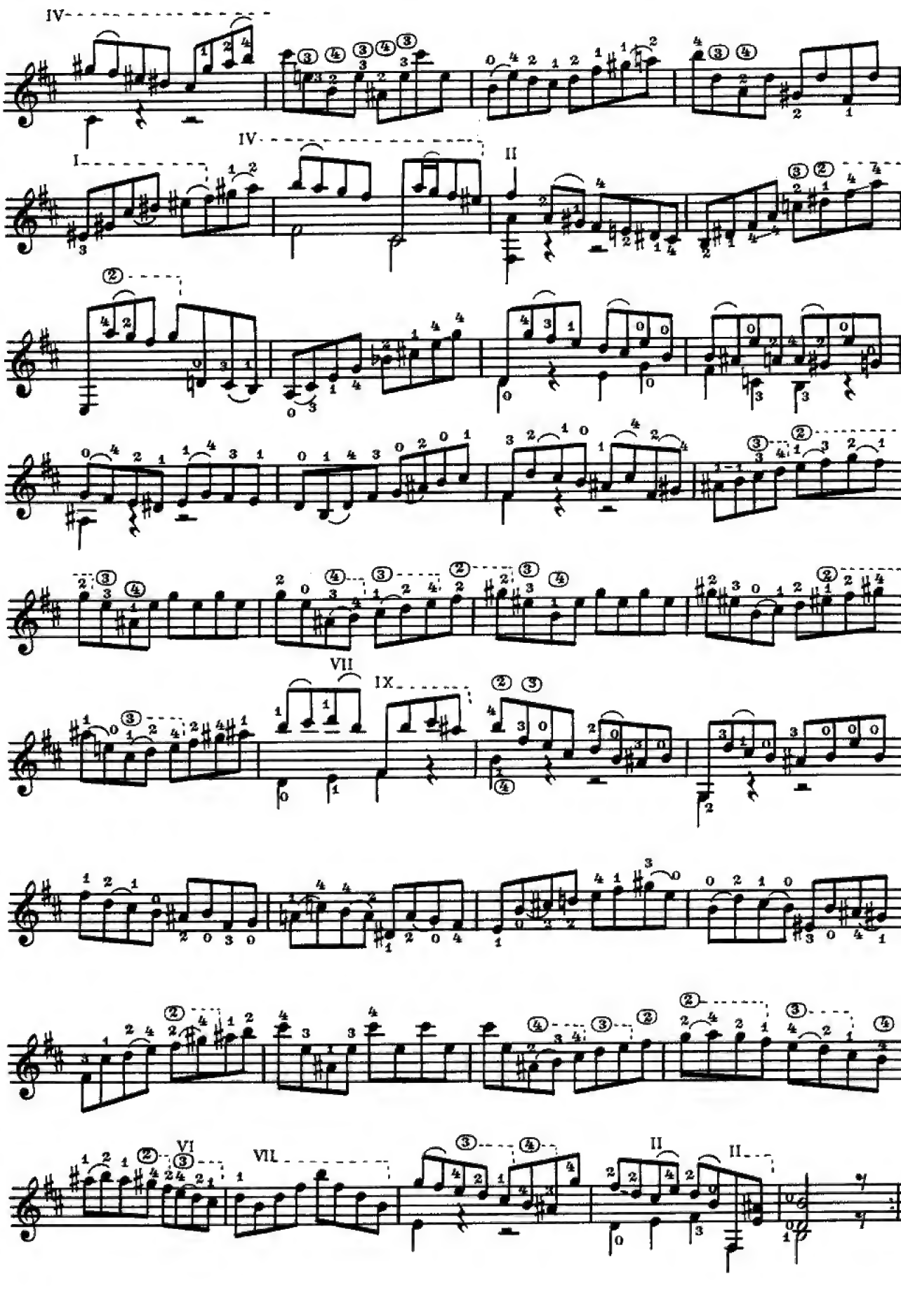
Переложение А. Сеговии




II
IV
II
V
VII
VI
VII
II

Дубль




IV
I
IV
II
VII
IX
VI
VII
II
II

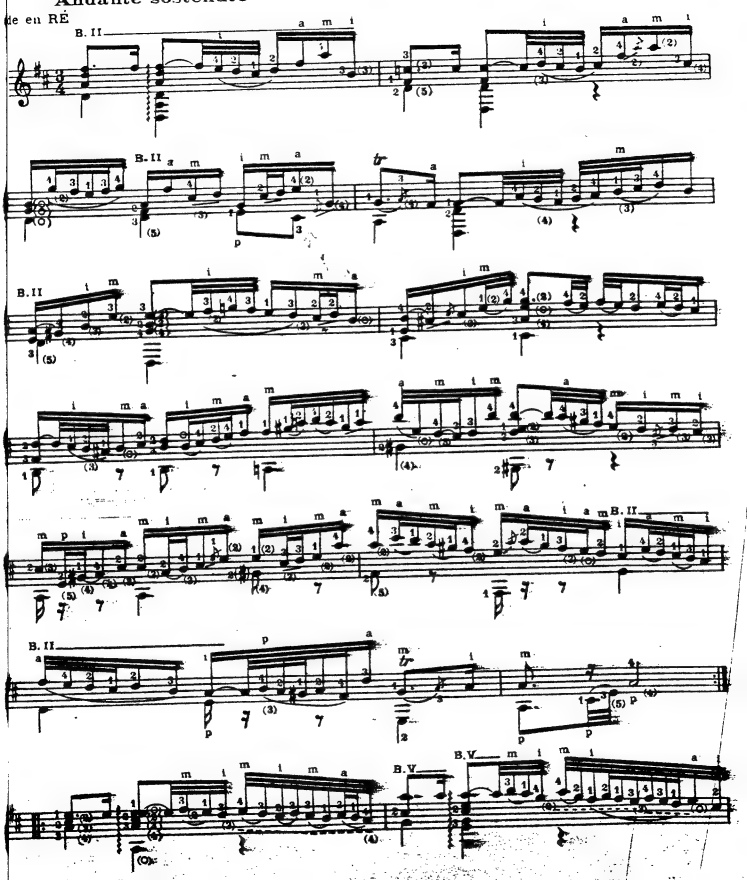
SARABANDE

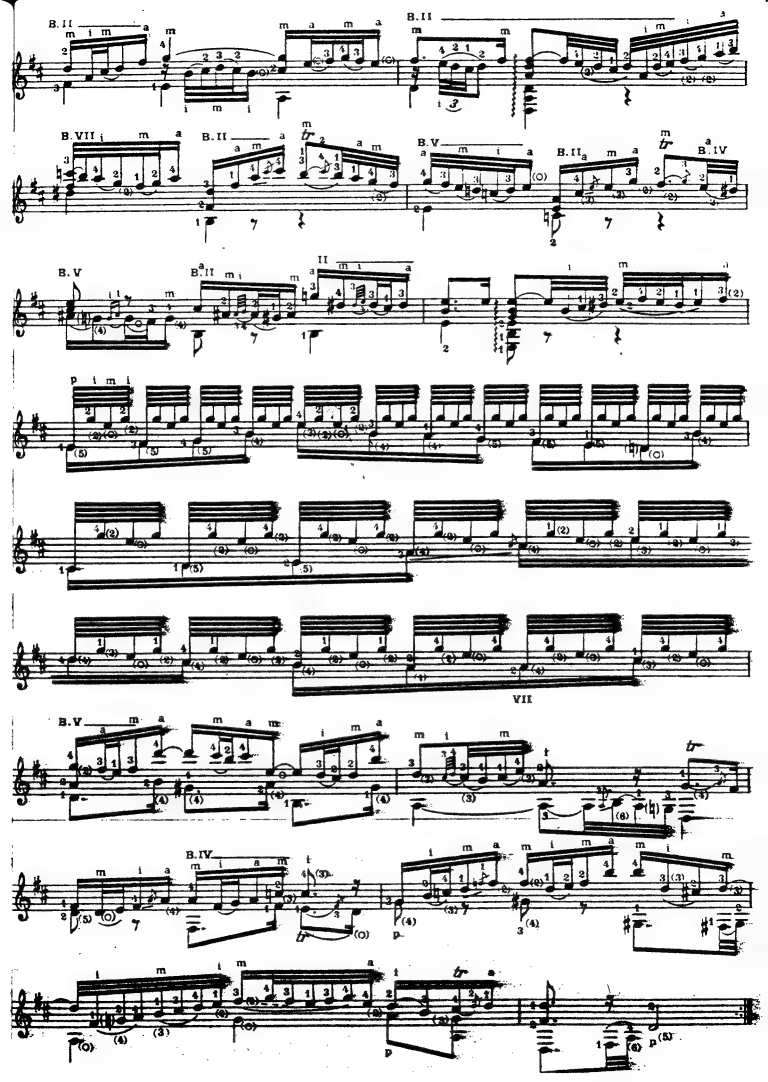
ription par
PUJOL

J. S. BACH

Andante sostenuto

de en RÉ




B. II
B. II
B. VII
B. II
B. V
B. II
B. IV
B. V
B. II
II
p i m i
VII
B. V
B. IV
p
p
p

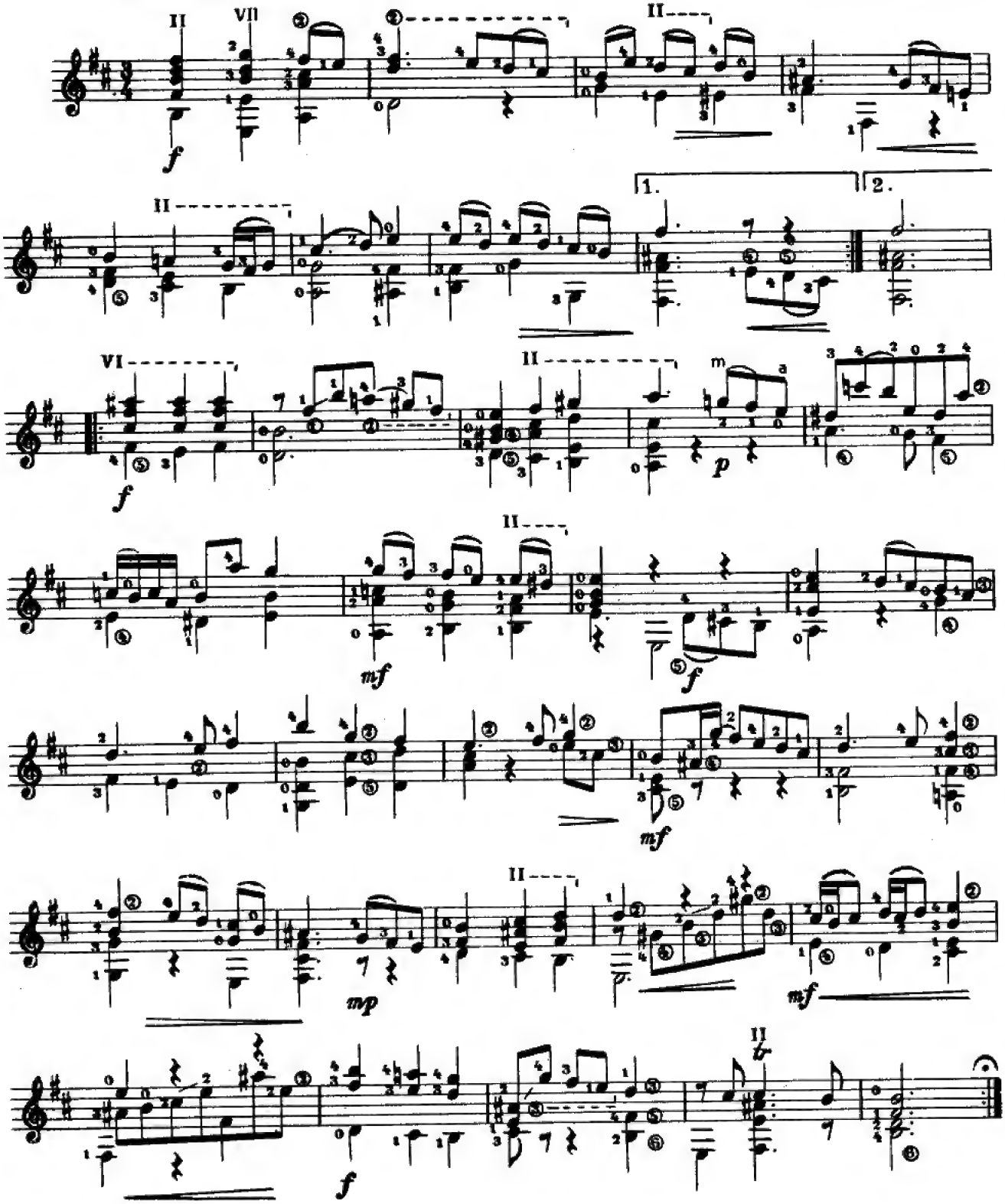
САРАБАНДА

Из Партиты № 1 для скрипки.

И. С. БАХ

Переложение А. Сеговии

Andante [Не спеша]



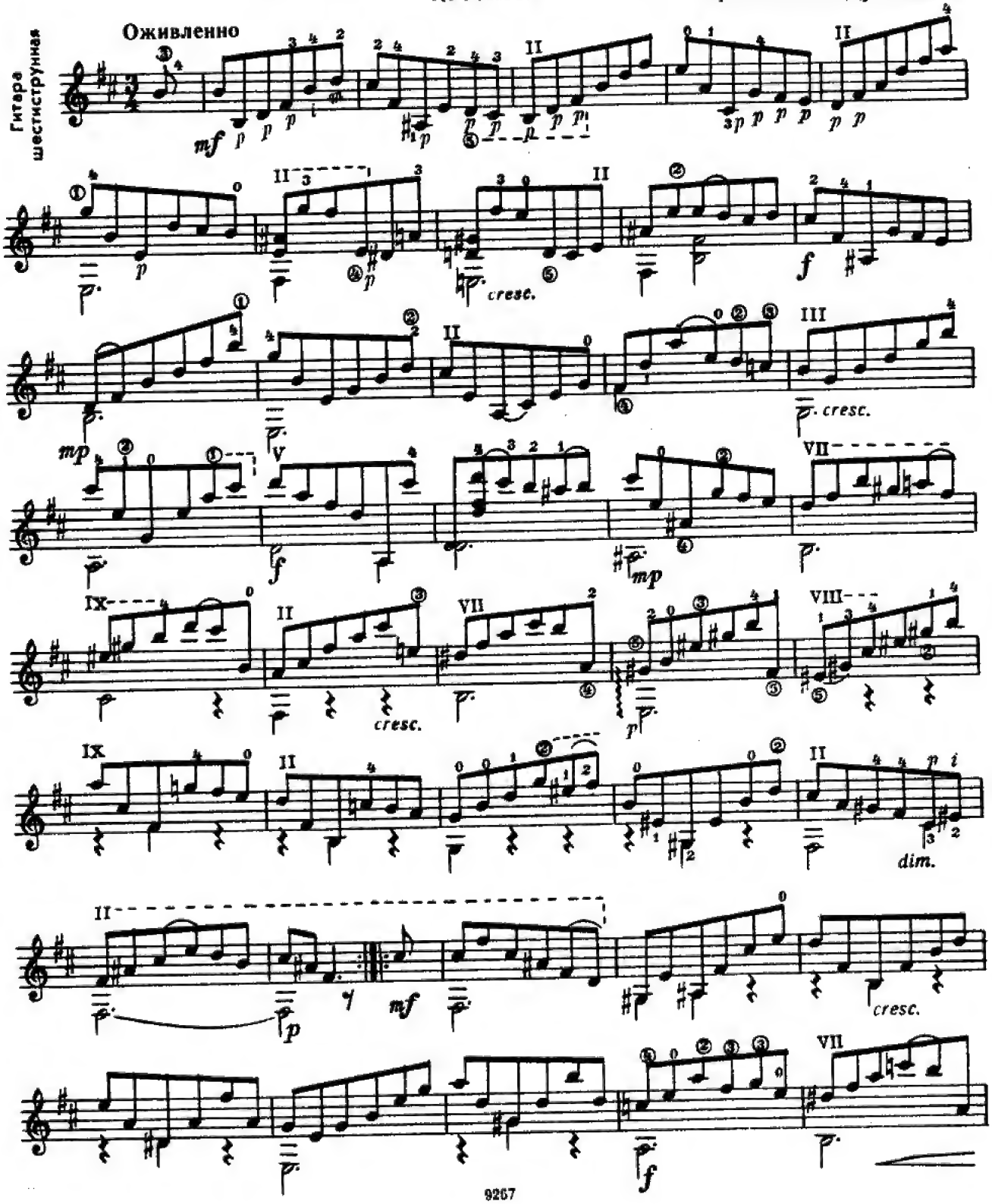
КУРАНТА И ДУБЛЬ

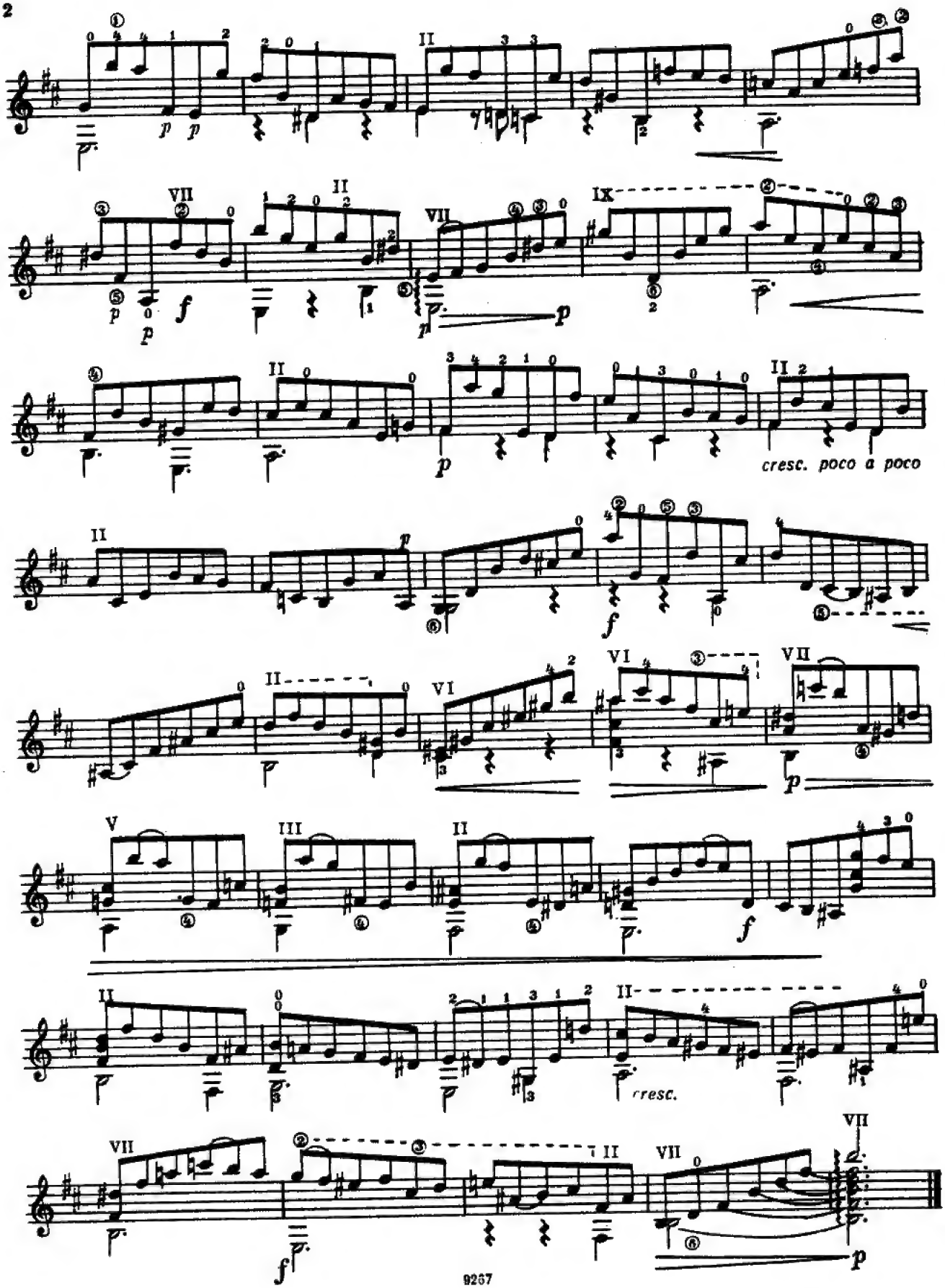
из Первой скрипичной партиты си минор

КУРАНТА

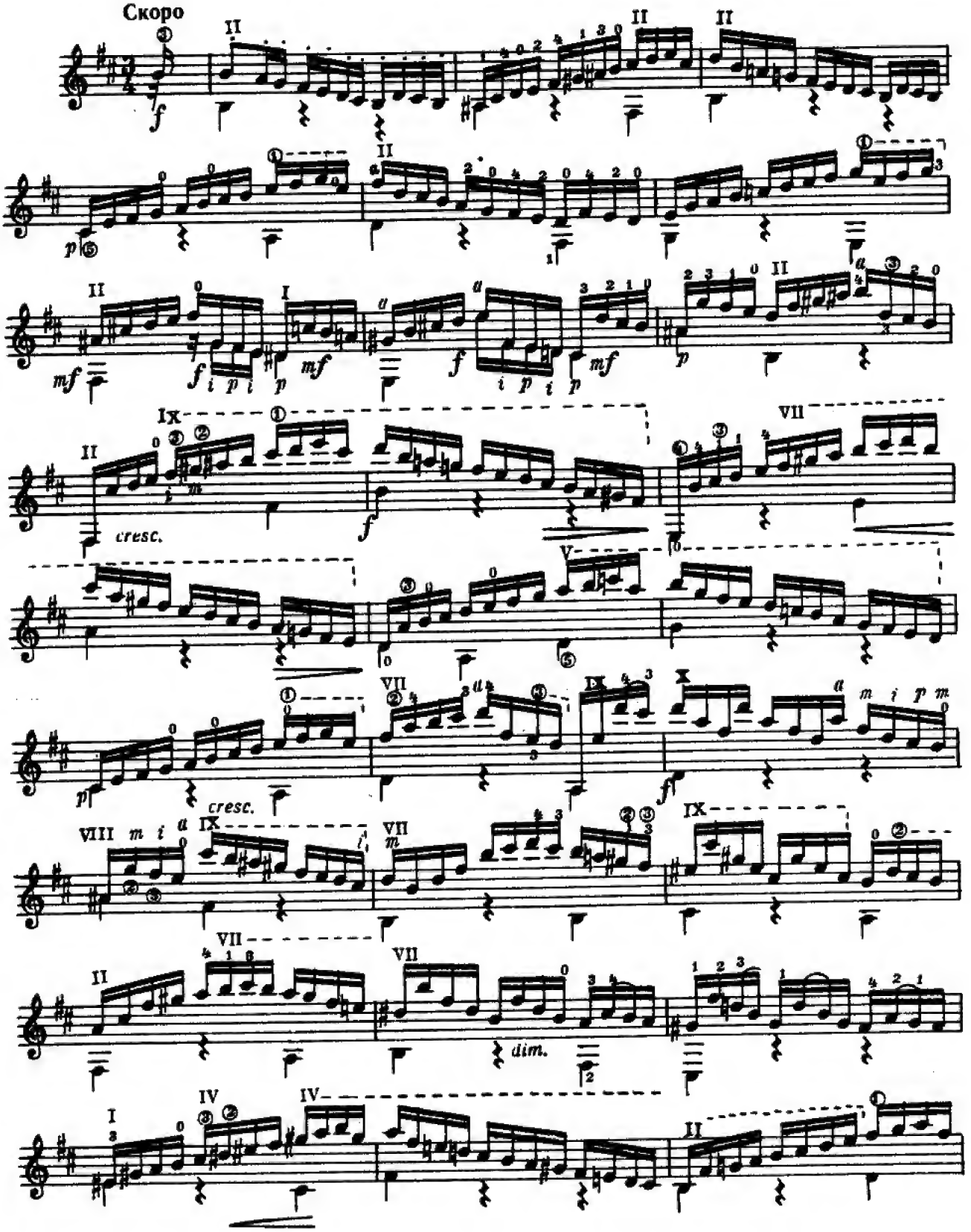
И. С. БАХ

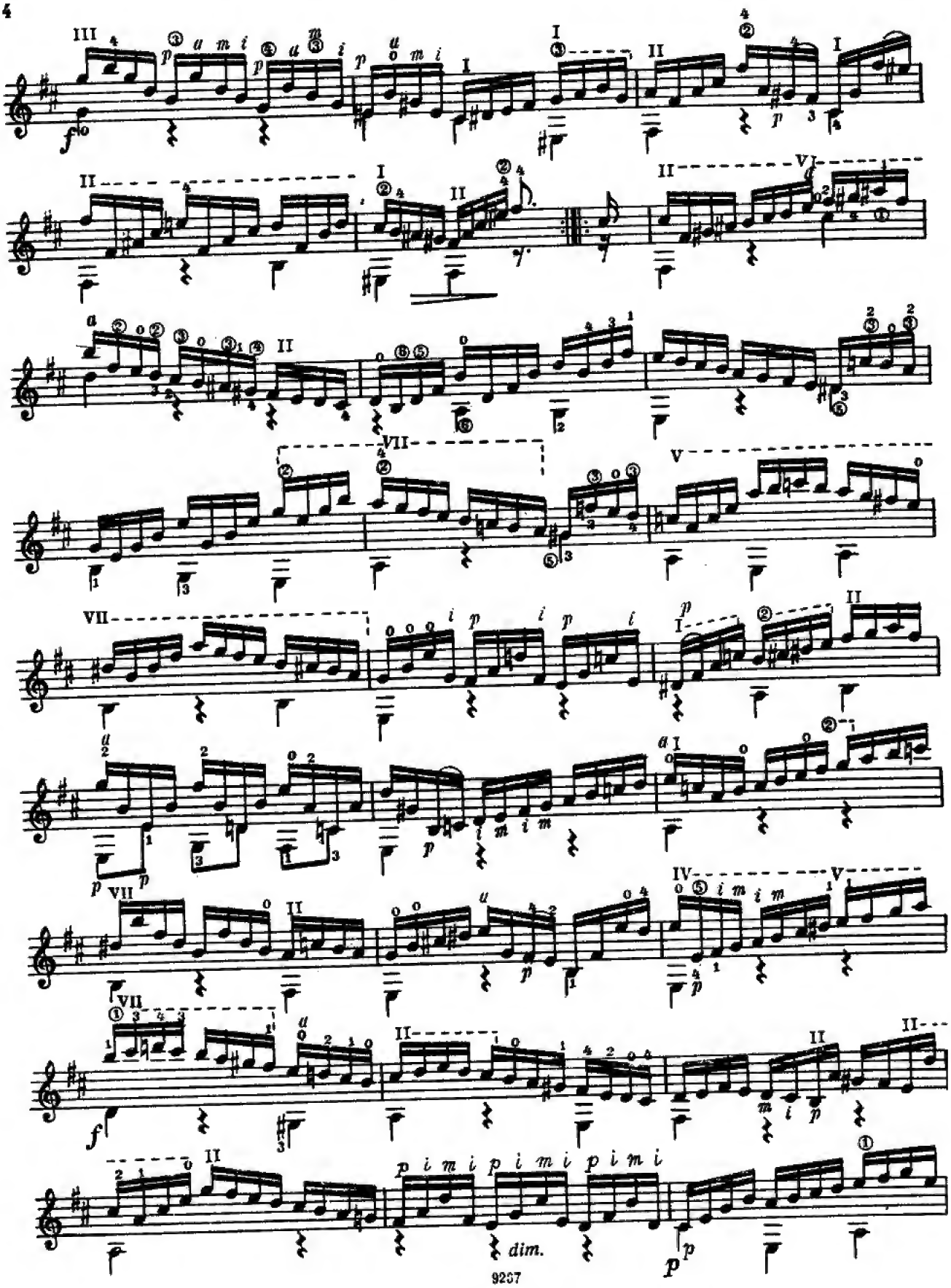
Переложение В. Дубовицкого

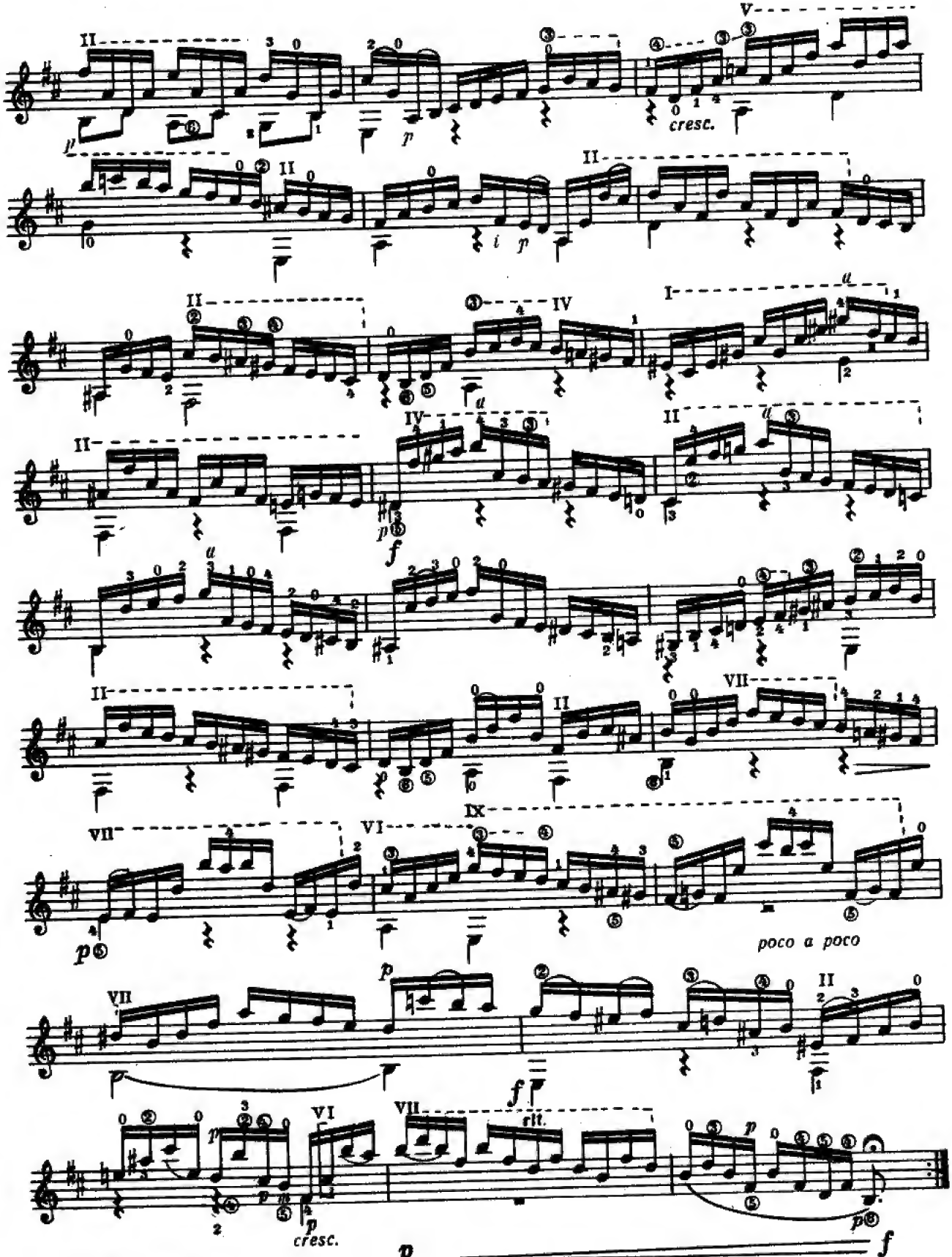



cresc. poco a poco
cresc.

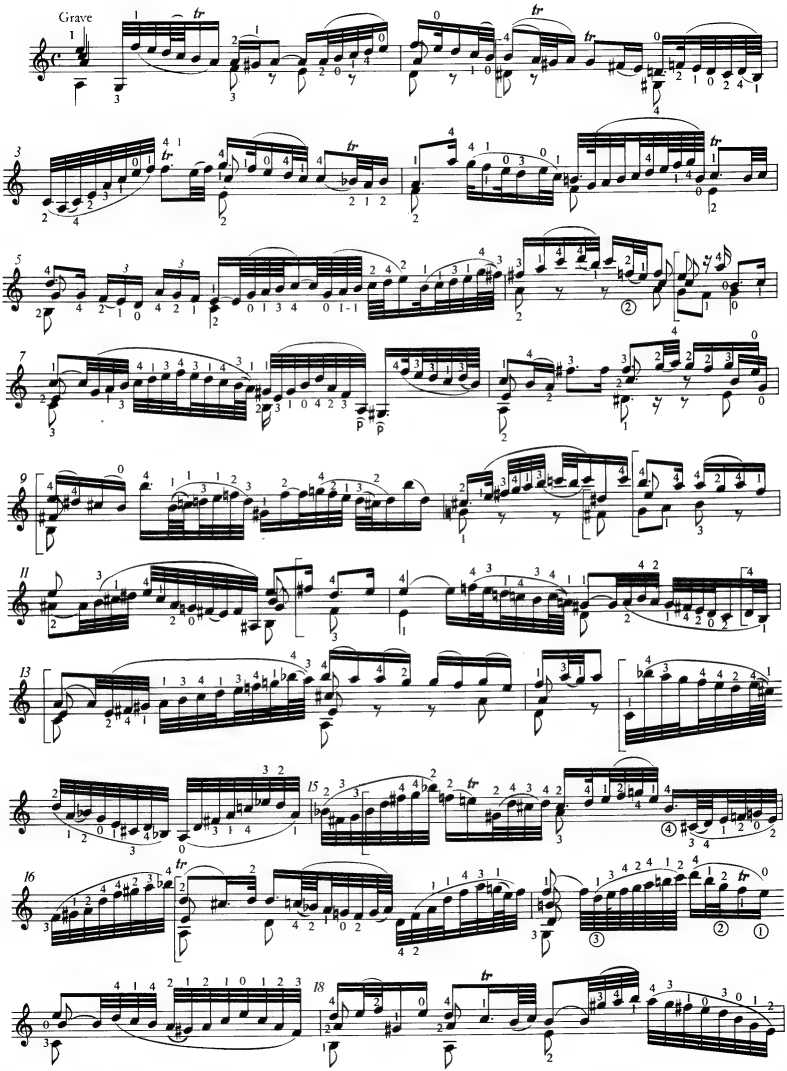
ДУБЛЬ

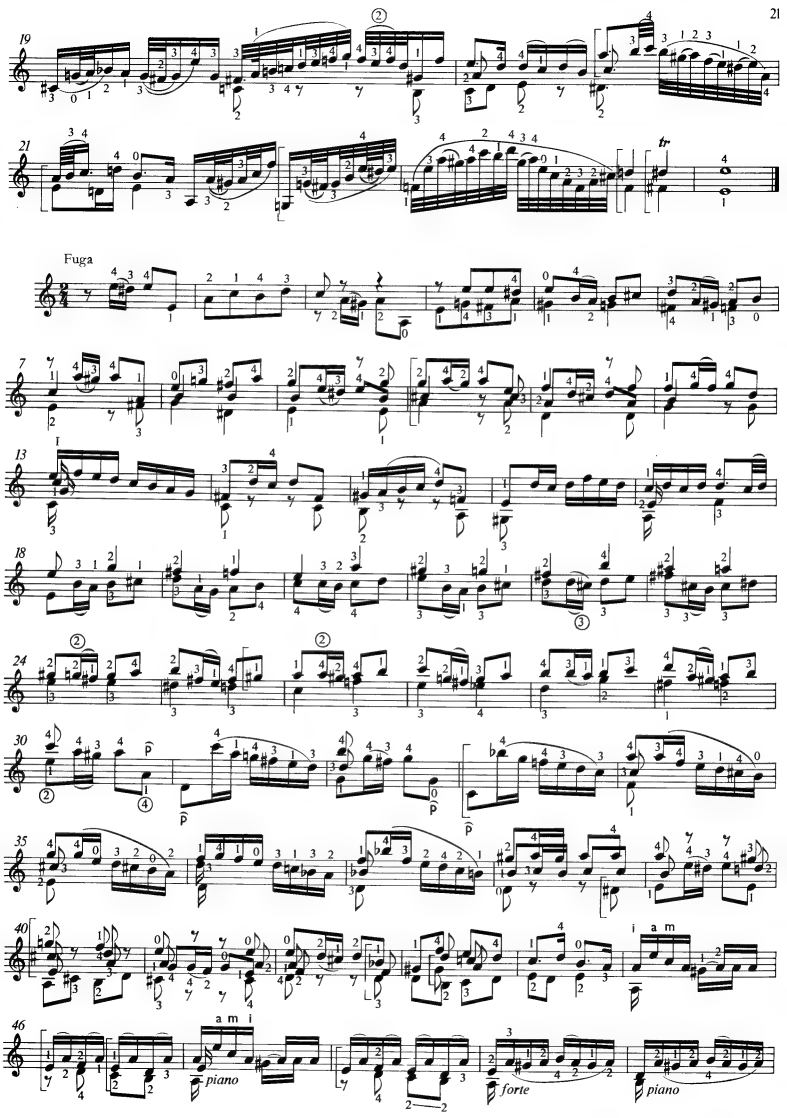


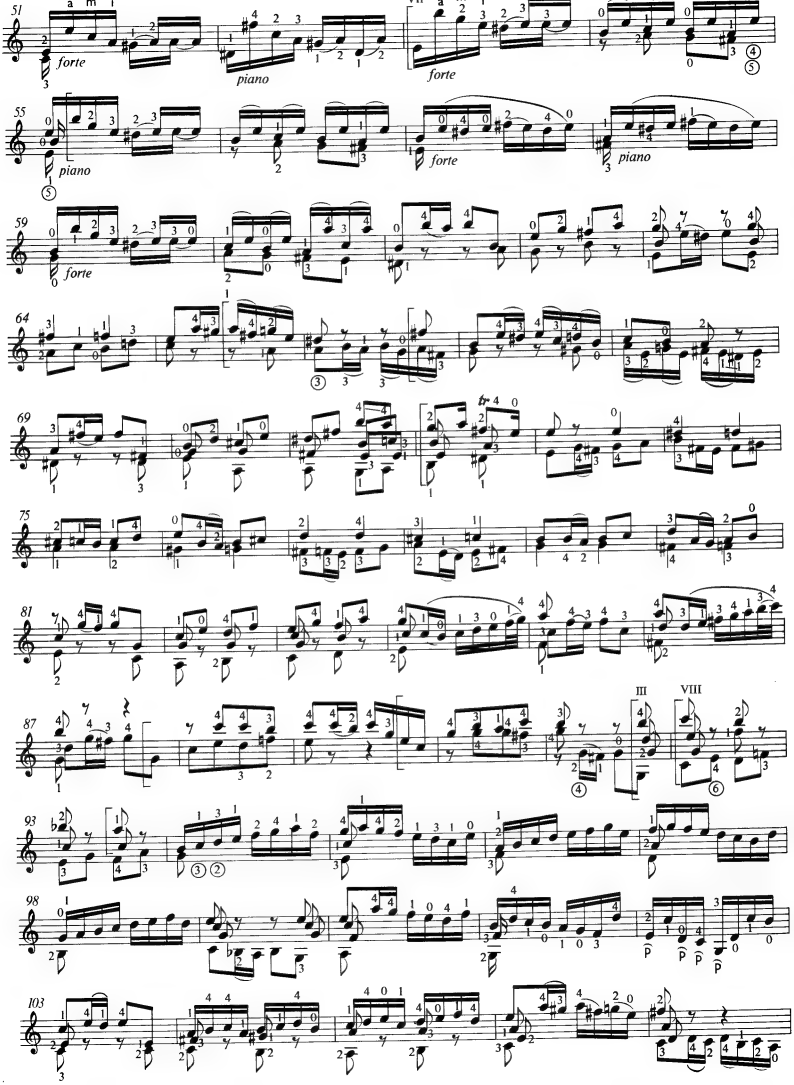

dim.

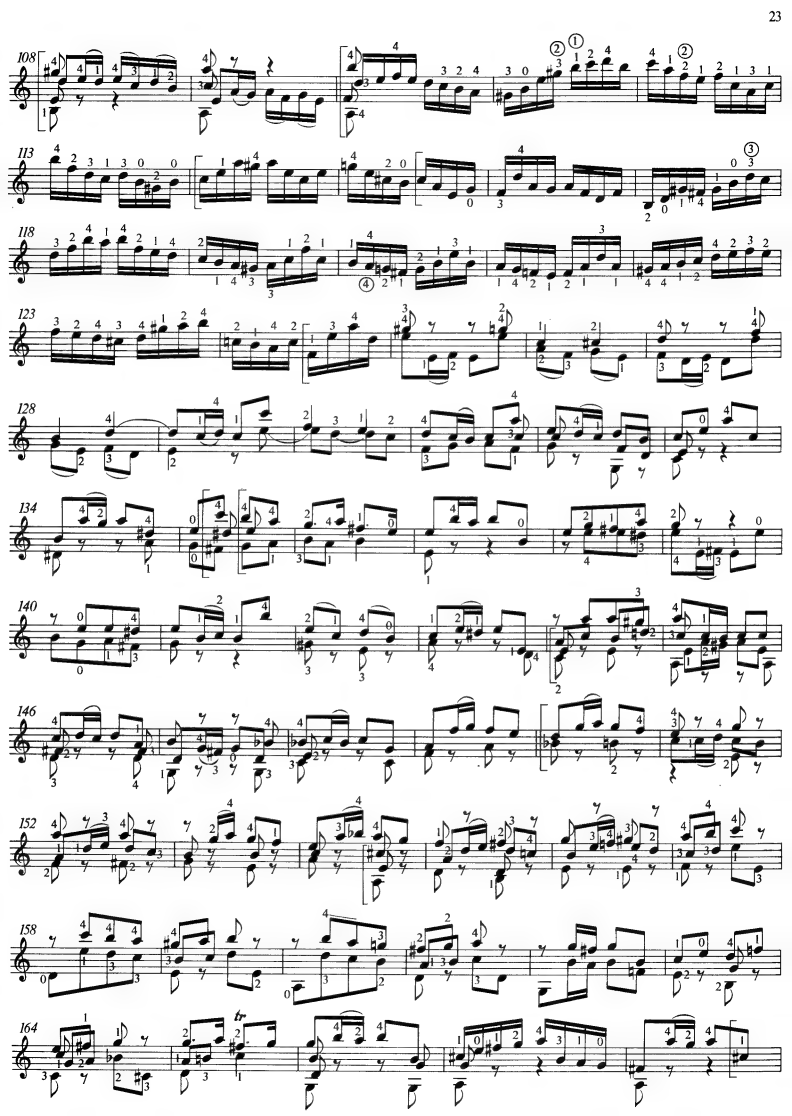

cresc.
poco a poco
rit.
cresc.

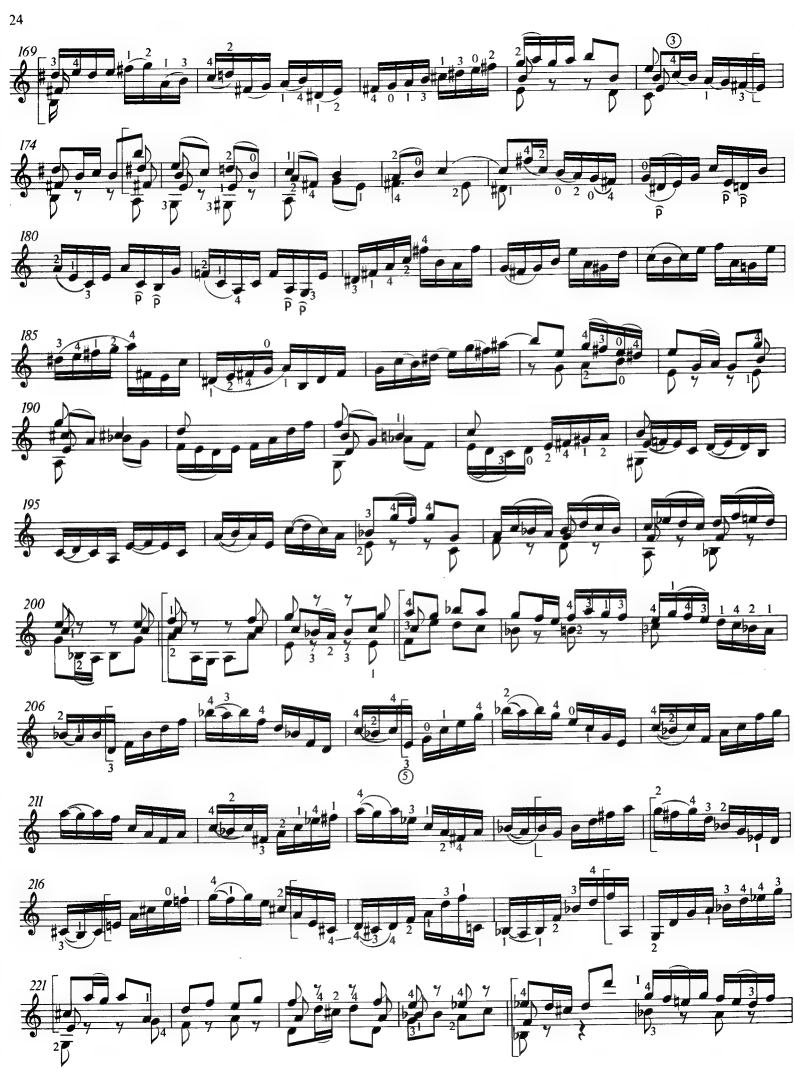
SONATA II




19
21
Fuga
7
13
18
24
30
35
40
46
a m i
piano
forte
piano


51
forte
piano
VII
forte
55
piano
forte
piano
59
forte
64
69
75
81
87
III
VIII
93
98
103


108
113
118
123
128
134
140
146
152
158
164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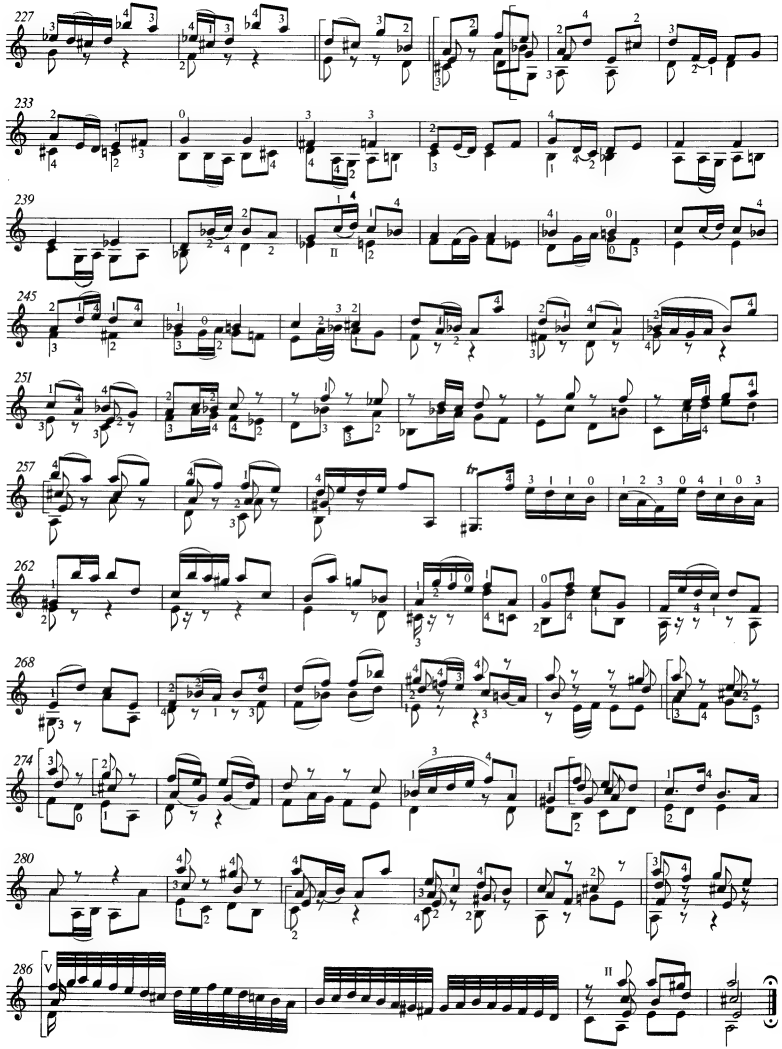
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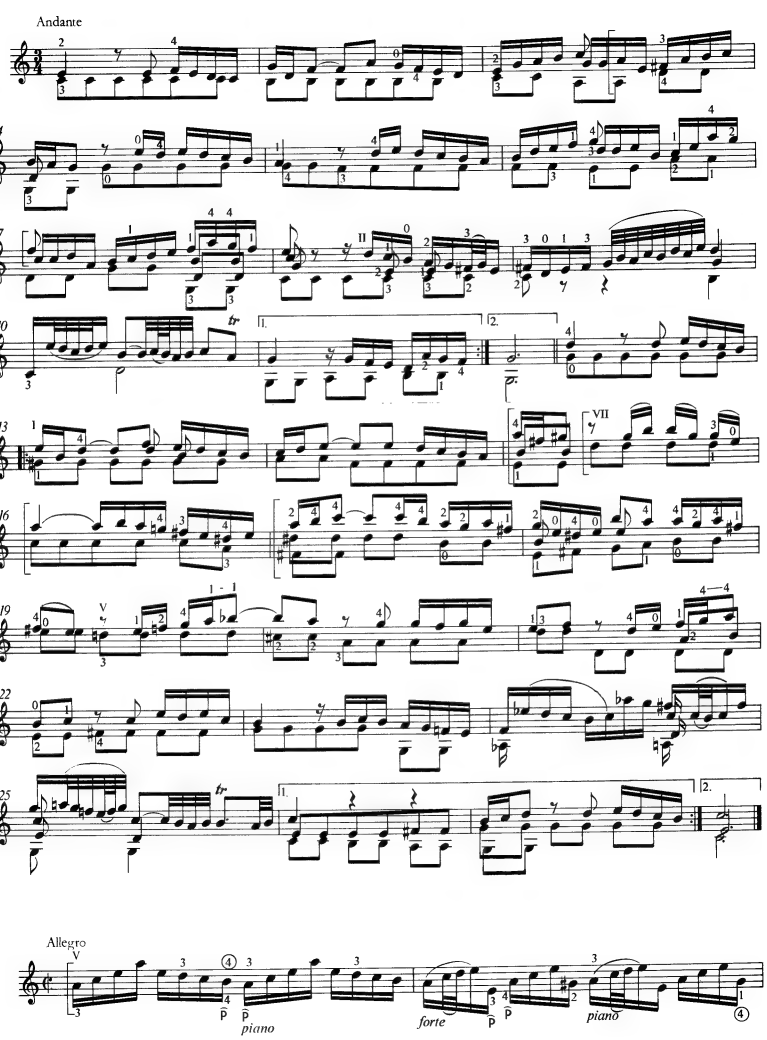
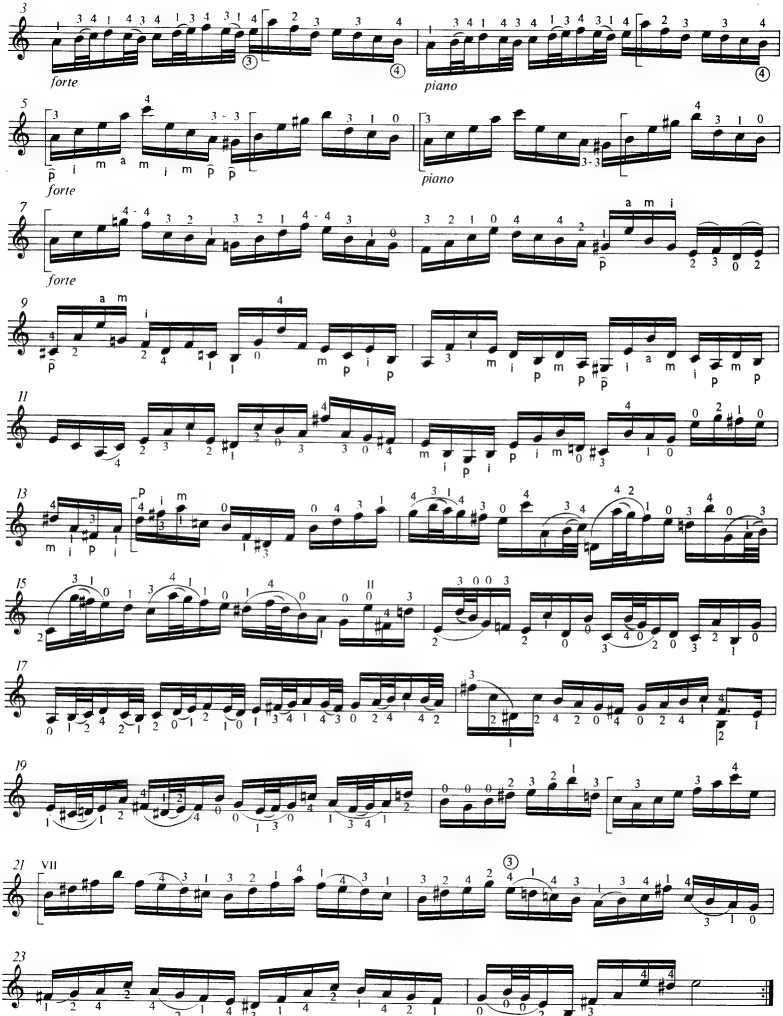
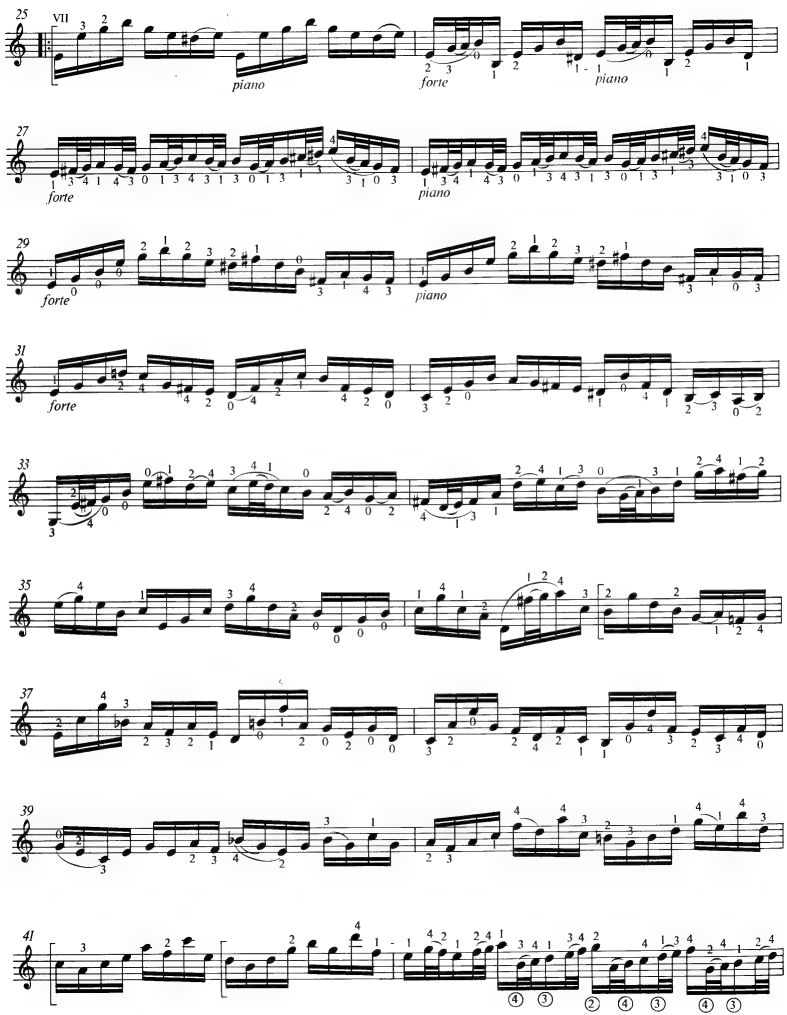

Andante
Allegro
piano
forte
piano


forte
piano
forte
piano
forte


25
VII
piano
forte
piano
27
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piano
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piano
31
forte
33
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37
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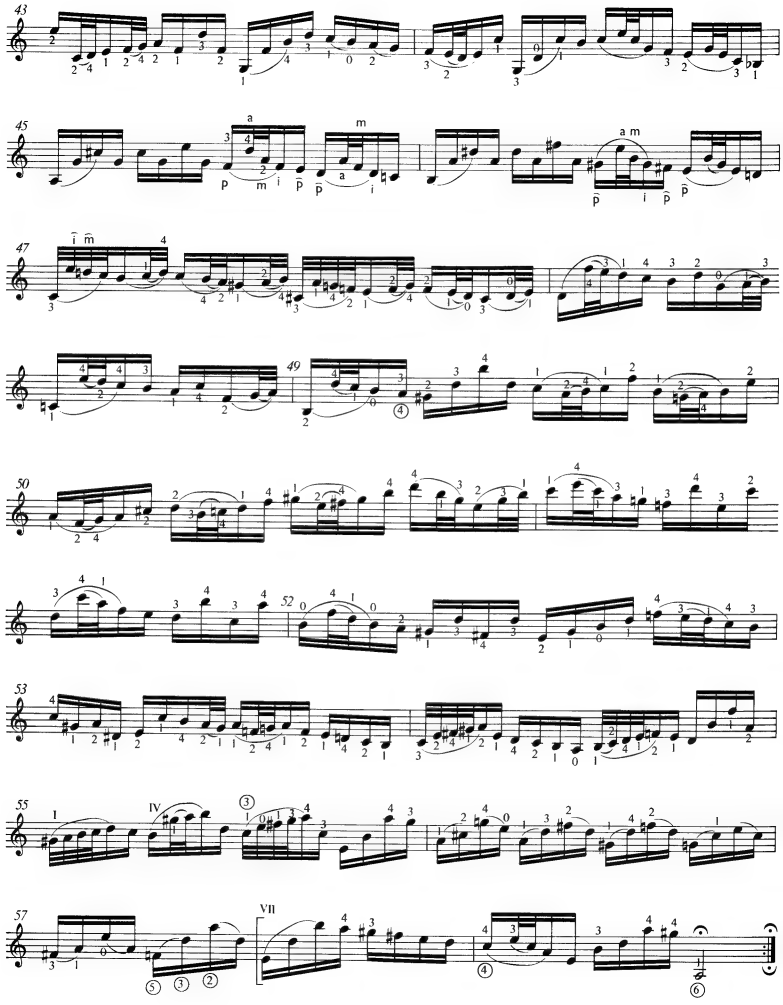
41


43
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47
49
50
52
53
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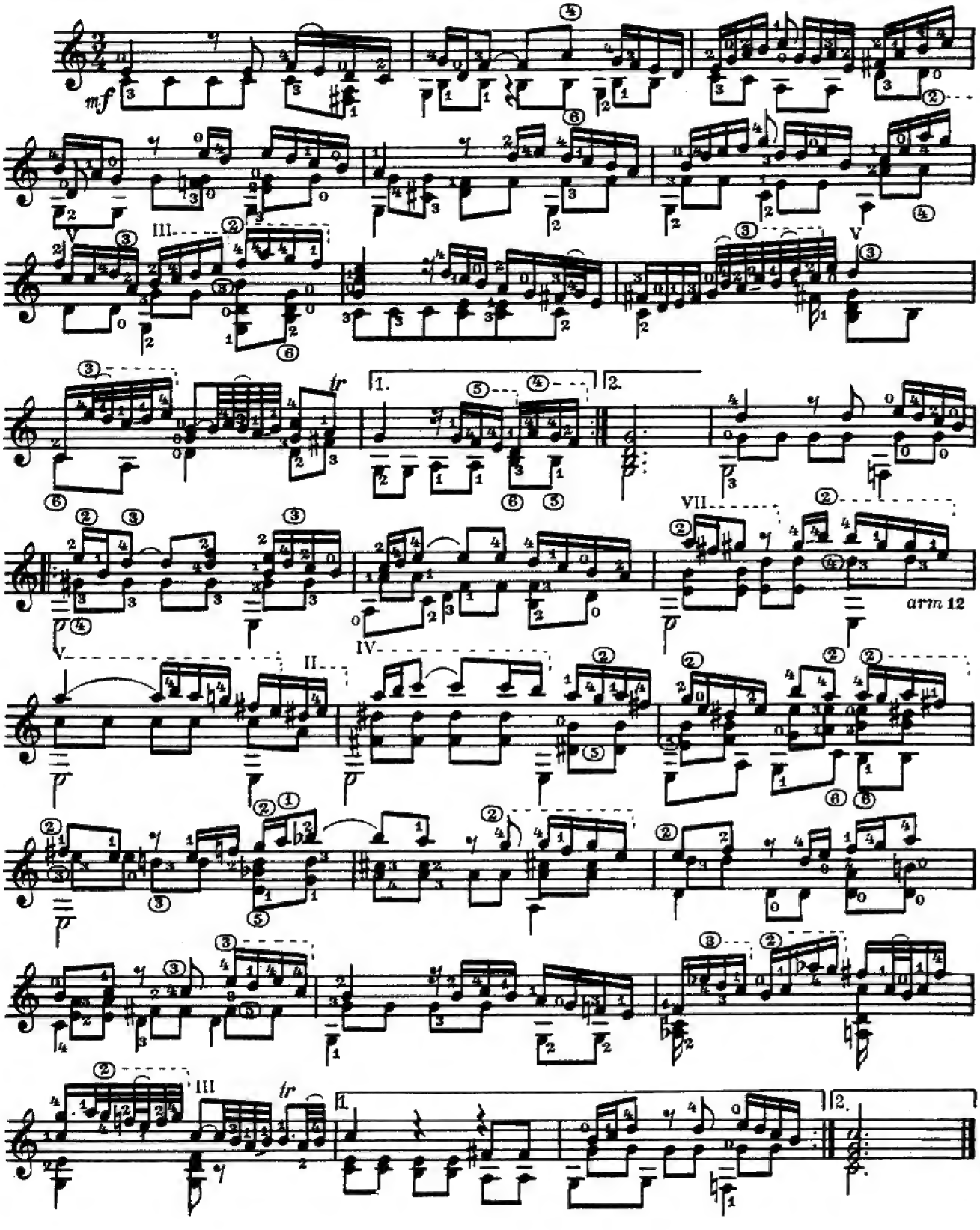
IV
VII

АНДАНТЕ

из 2й скрипичной сонаты

И. С. БАХ

Переложение А. Сеговии



Содержание:

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2. Corrente	3
3. Sarabande	5
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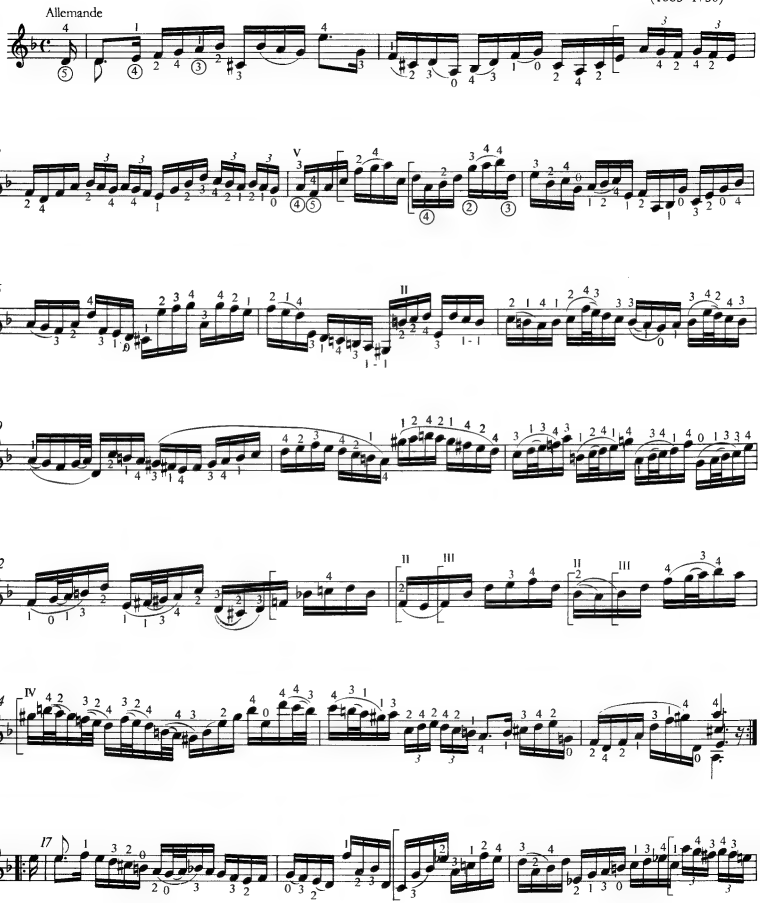
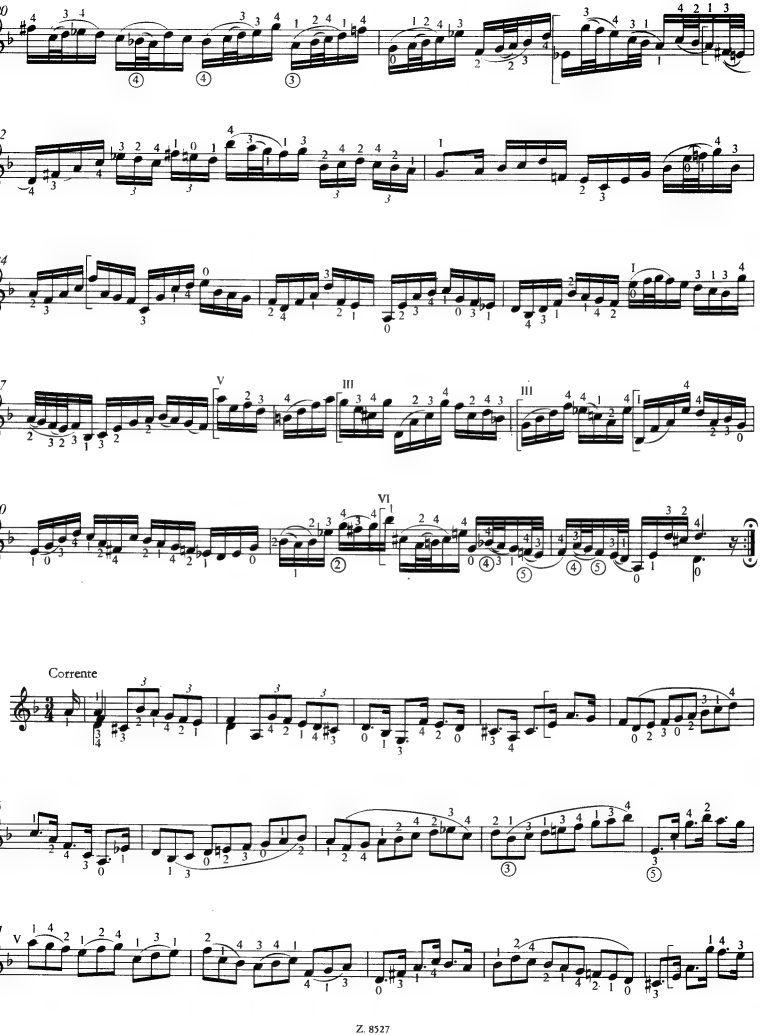
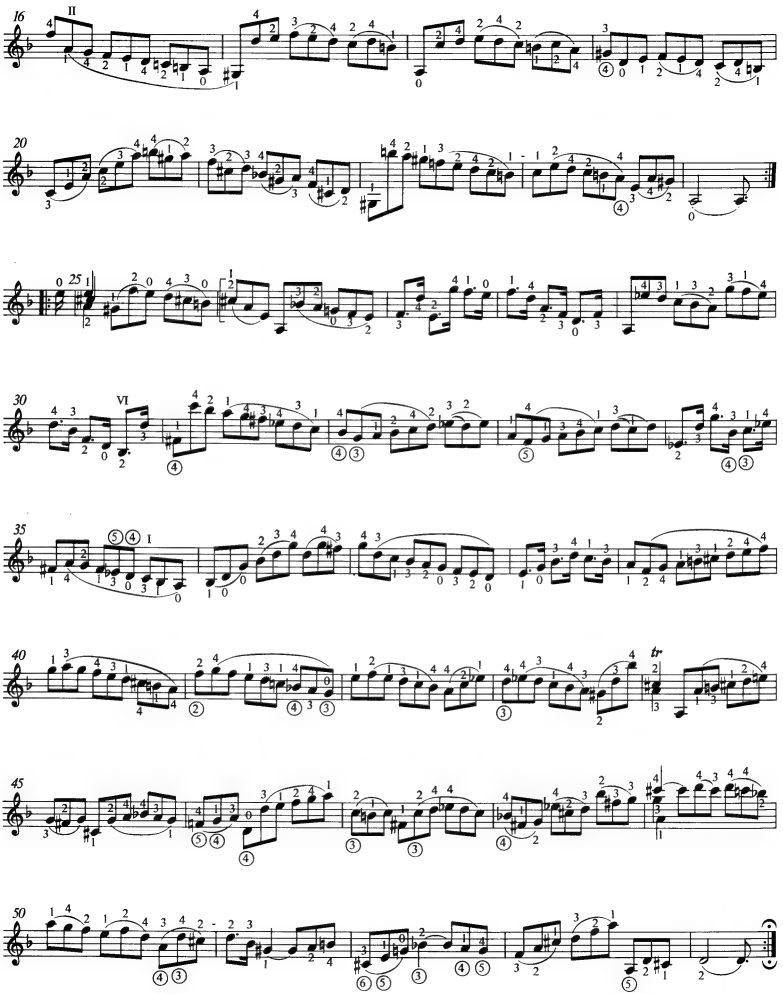
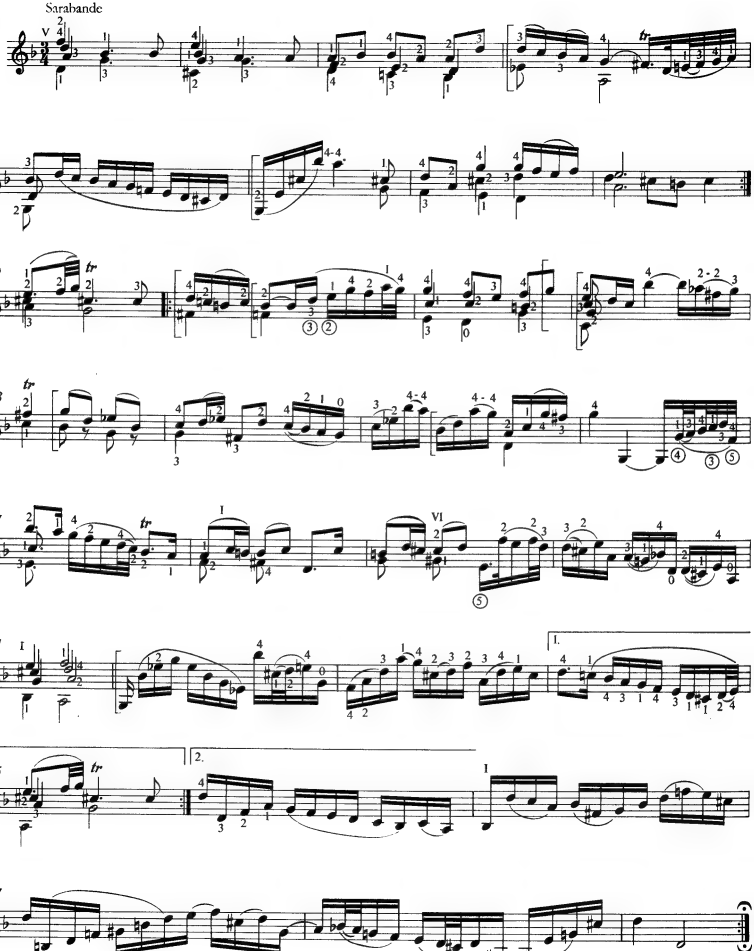
PARTITA II

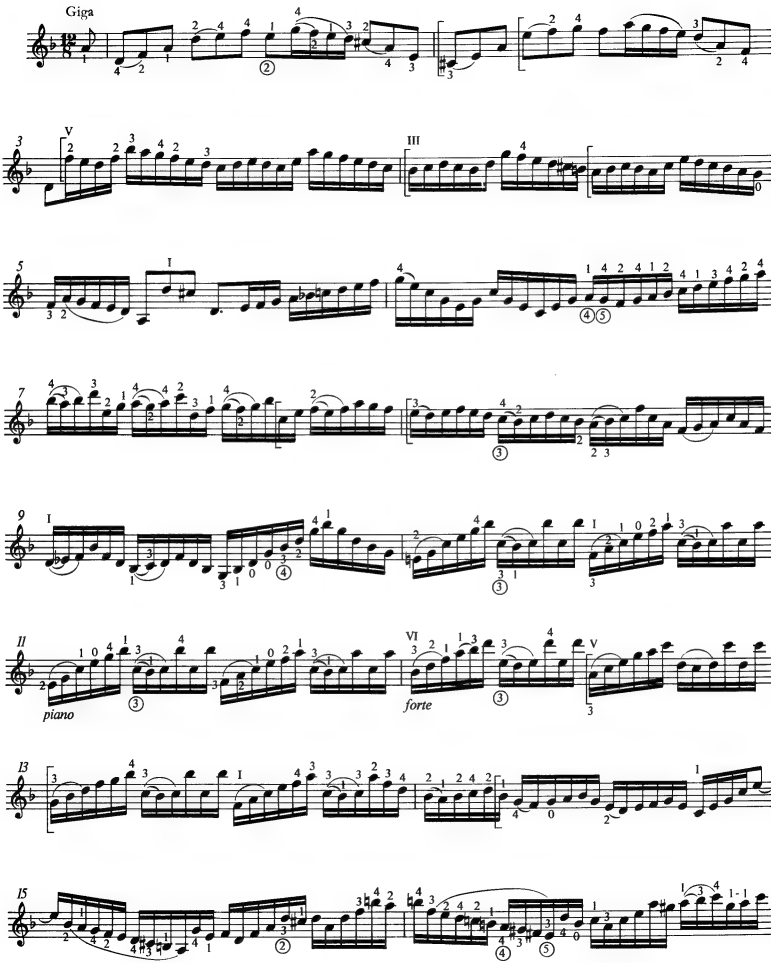
Johann Sebastian Bach
(1685–1750)

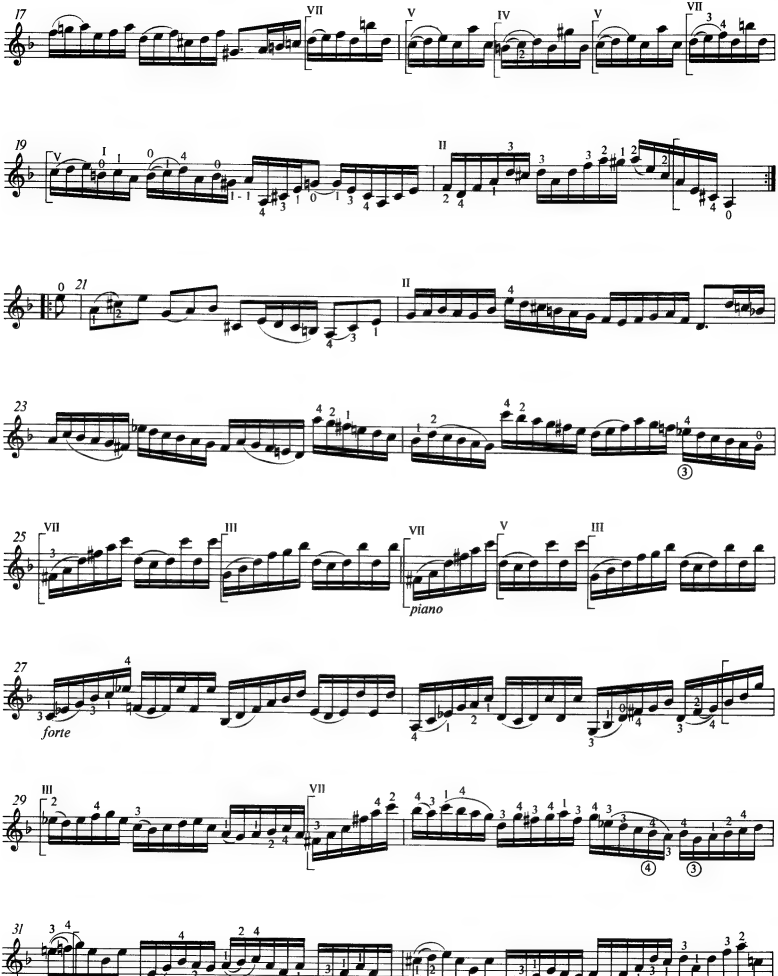



Corrente




Sarabande


Giga
piano
forte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piano
27
forte
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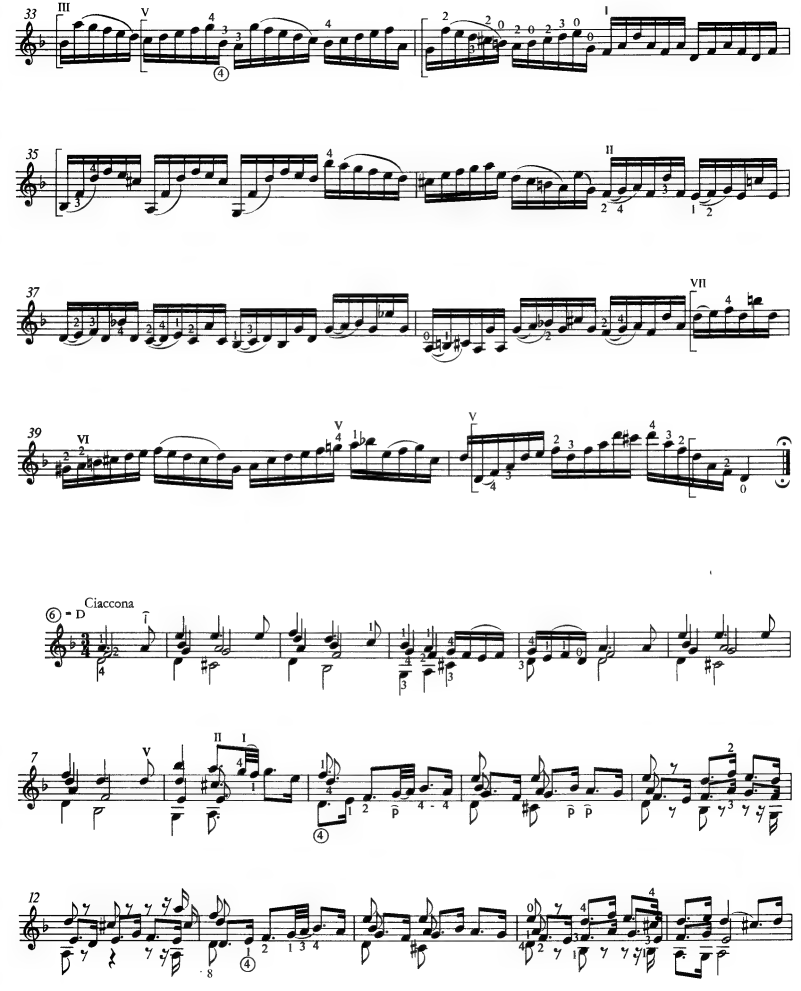
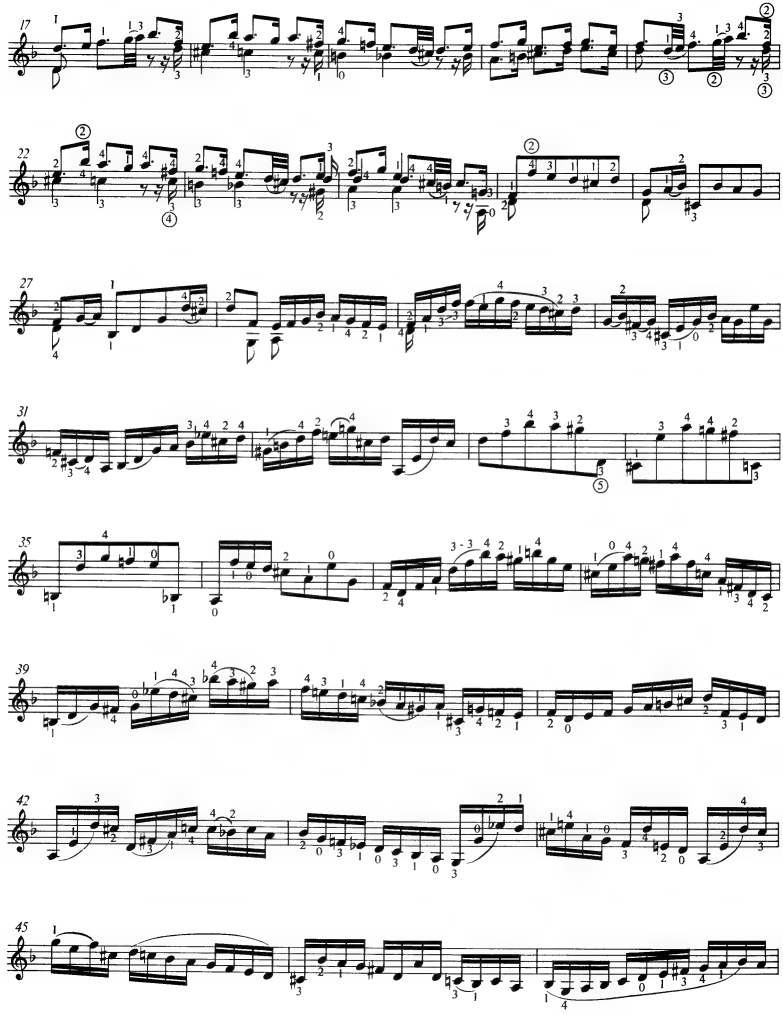
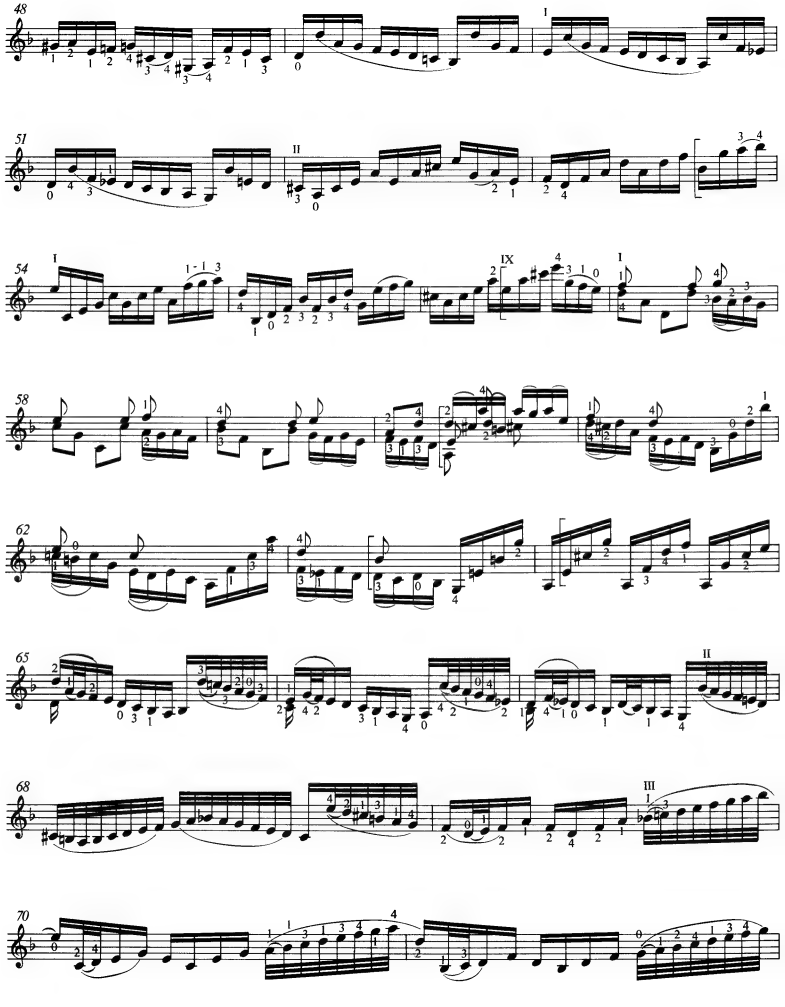
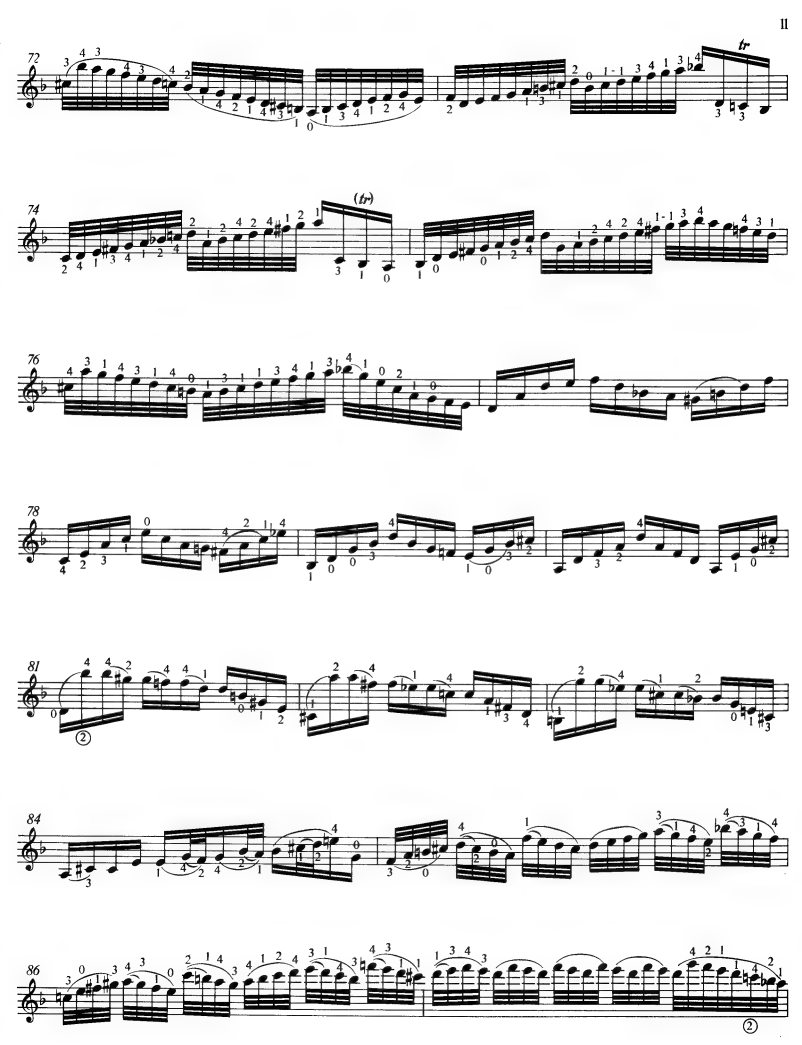
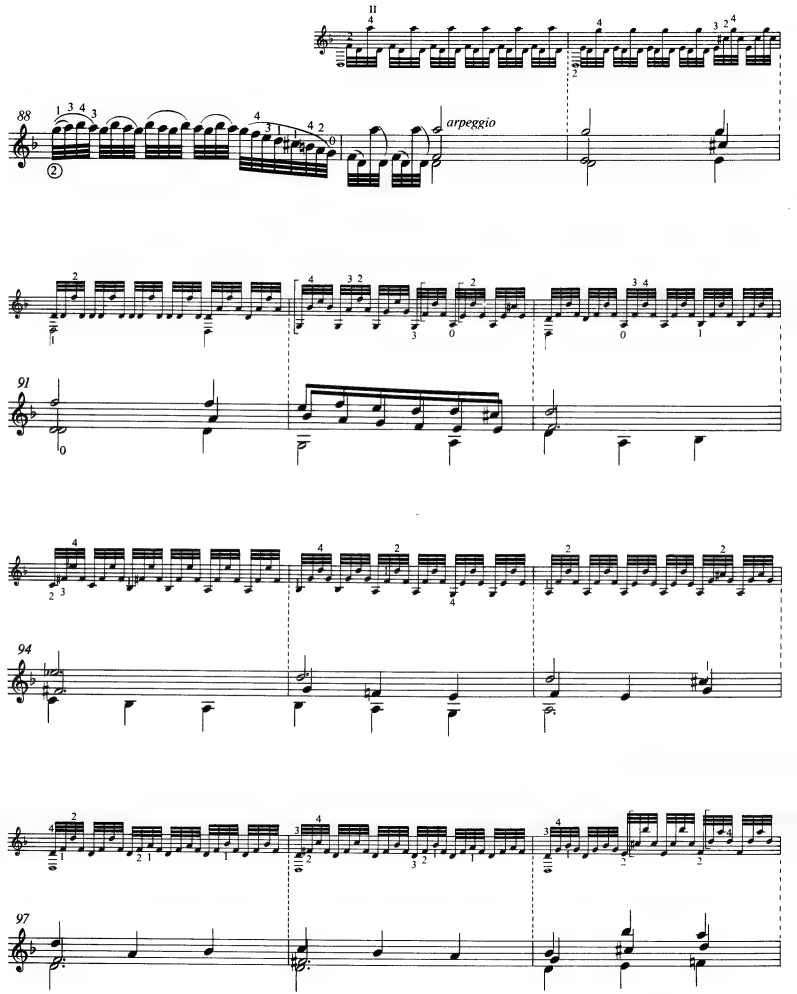
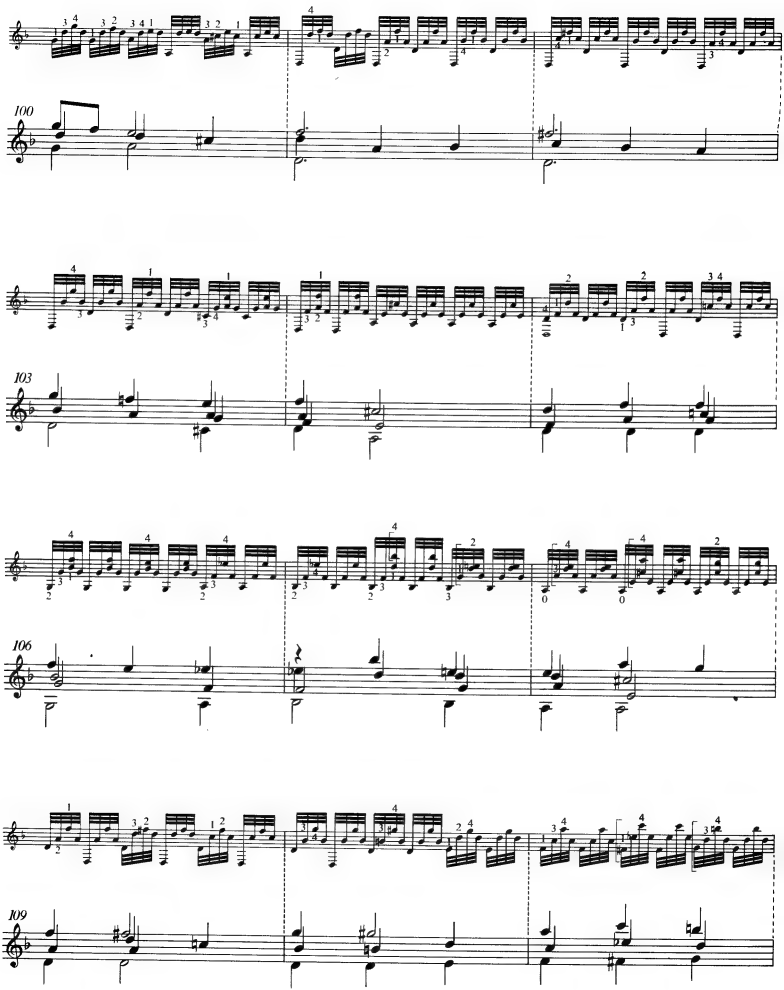

Ciaccona
⑥ = D








88
arpeggio
91
94
97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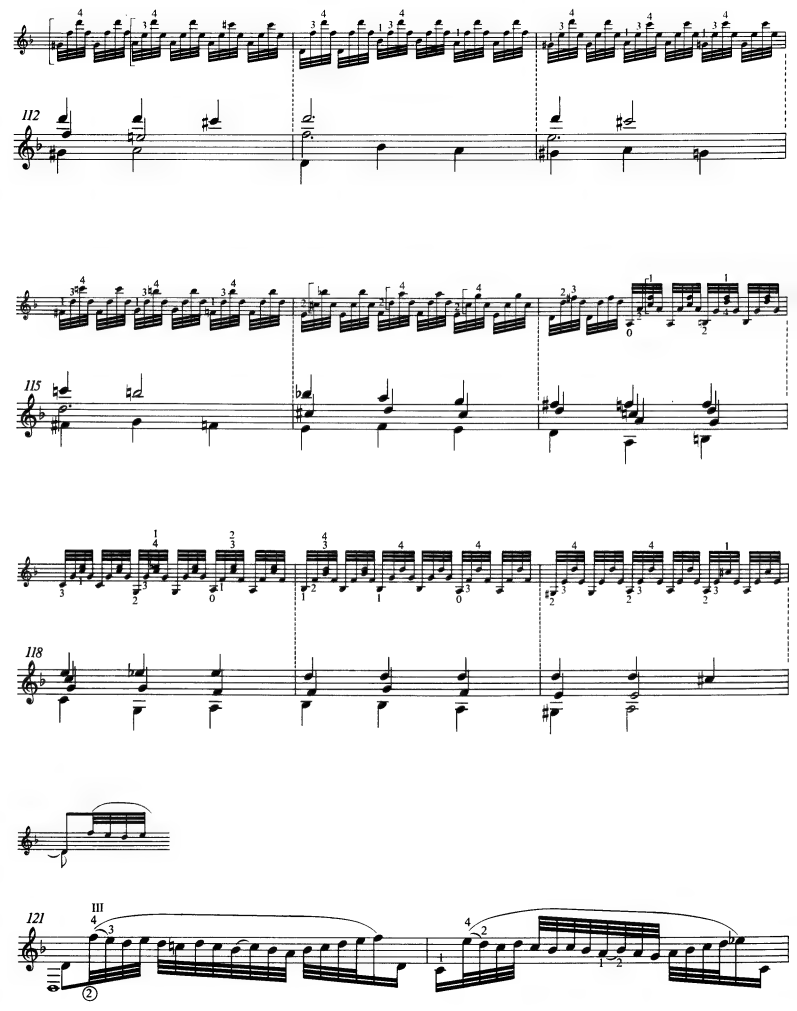
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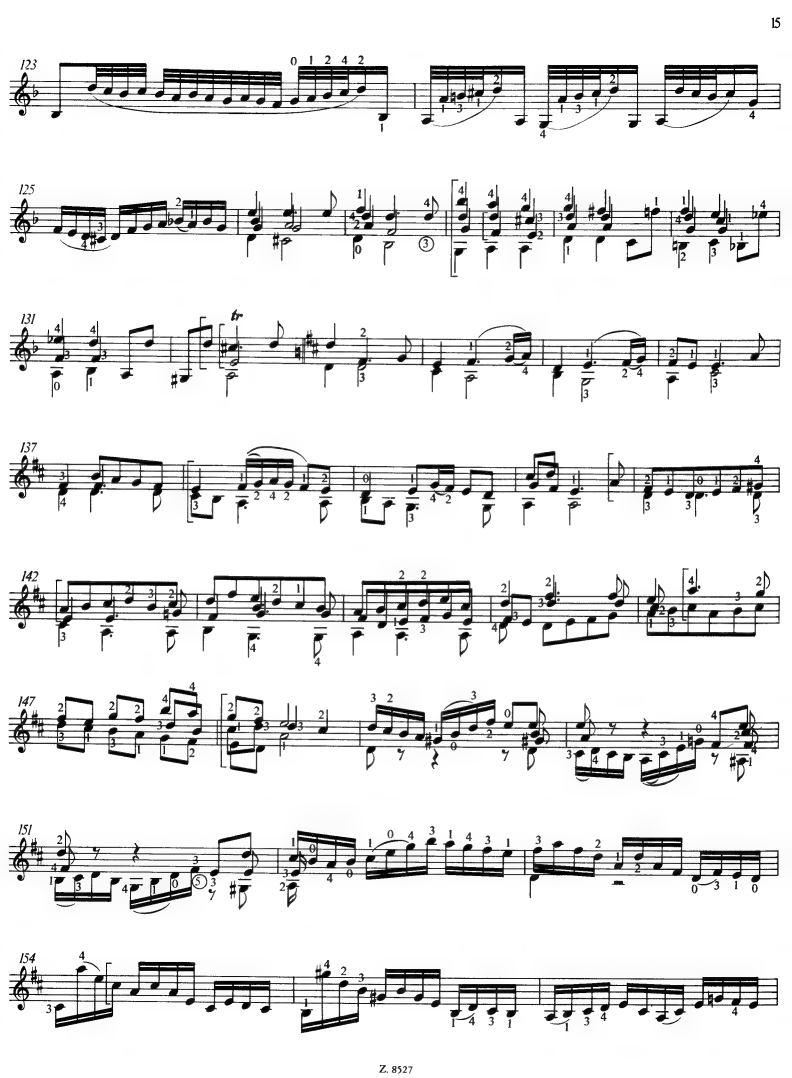

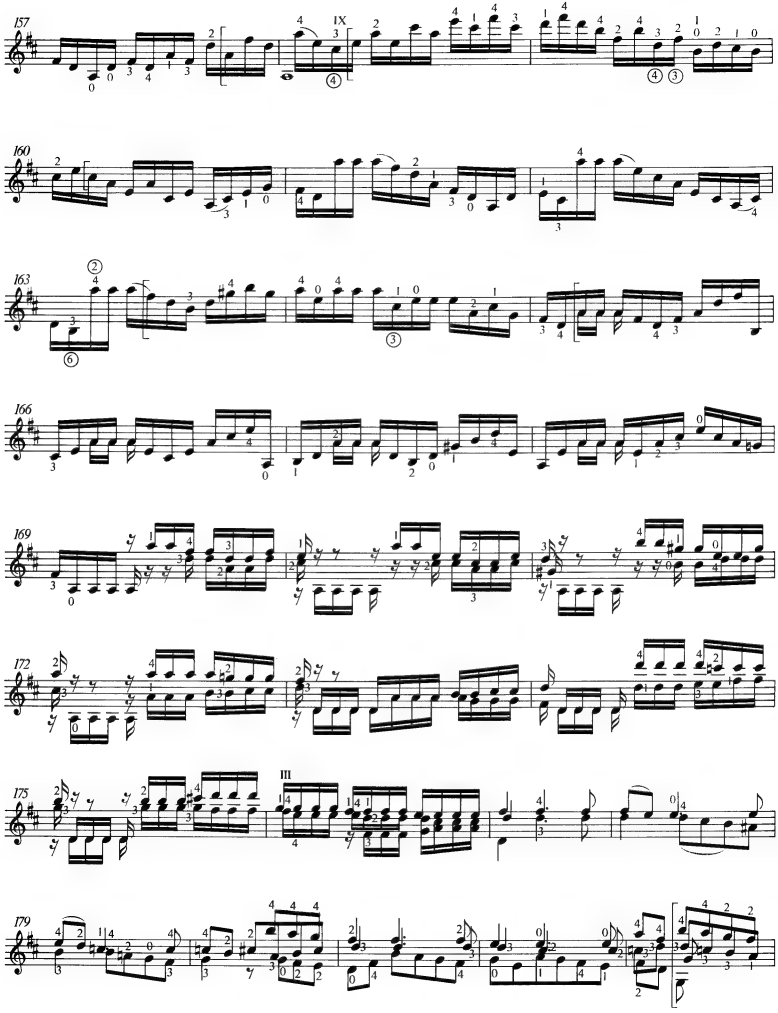
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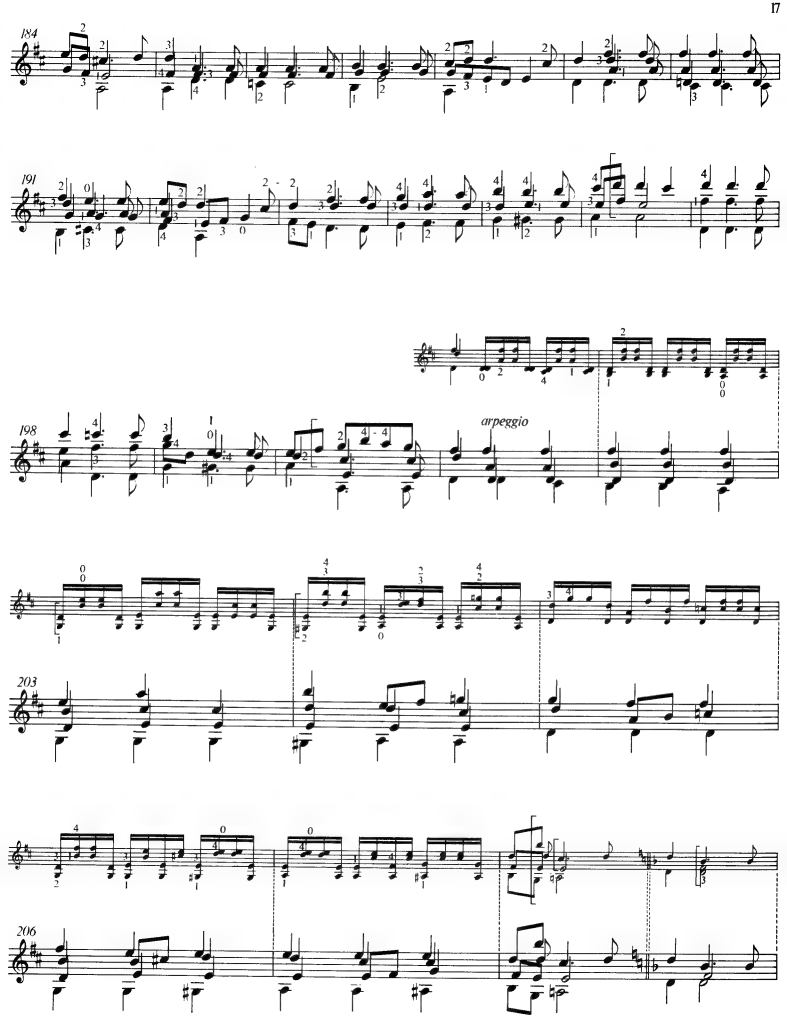
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arpeggio
203
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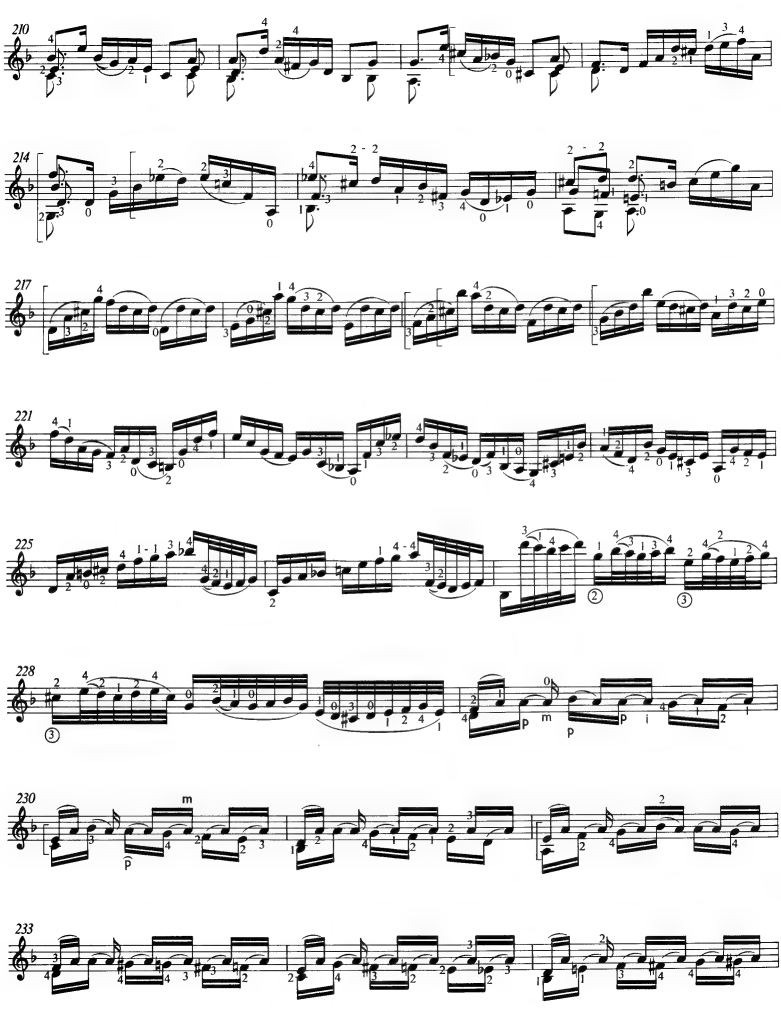
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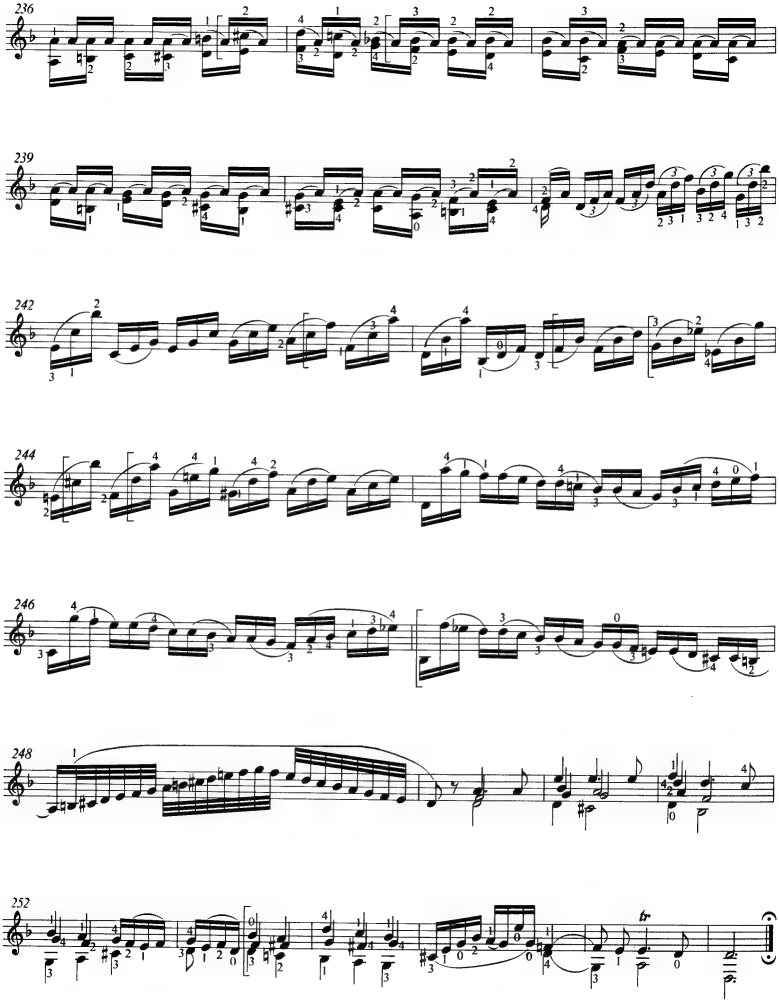
236
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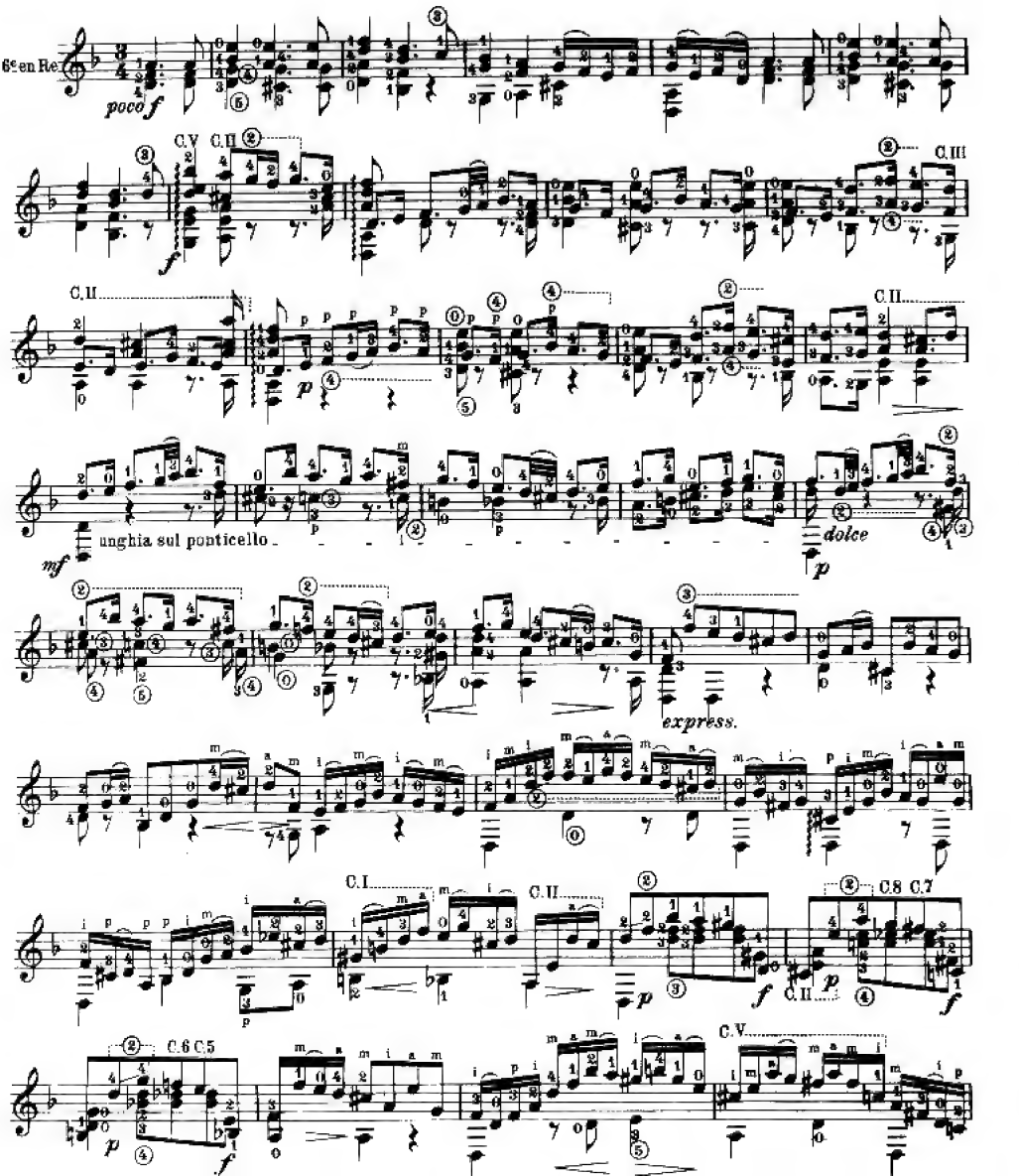
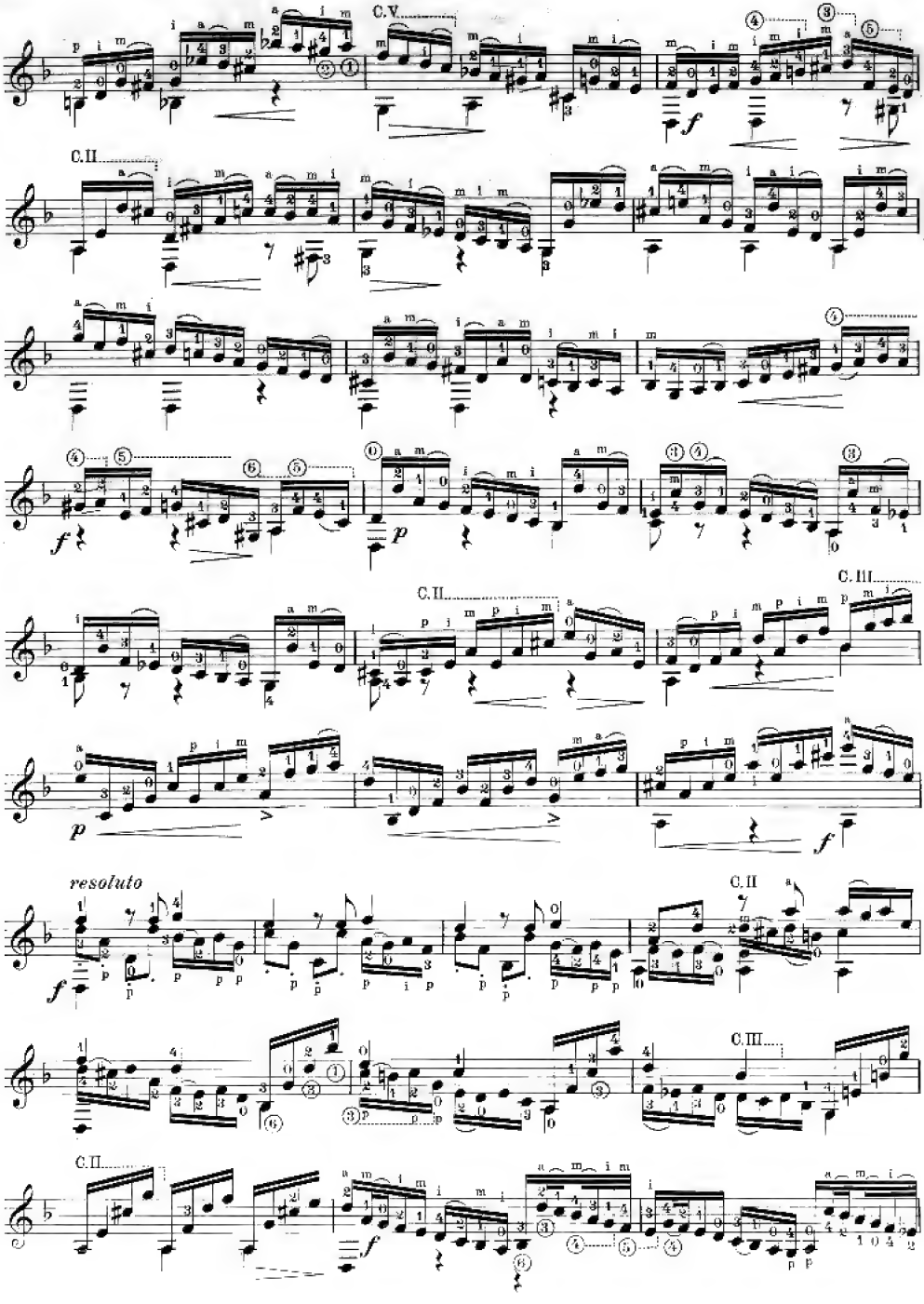
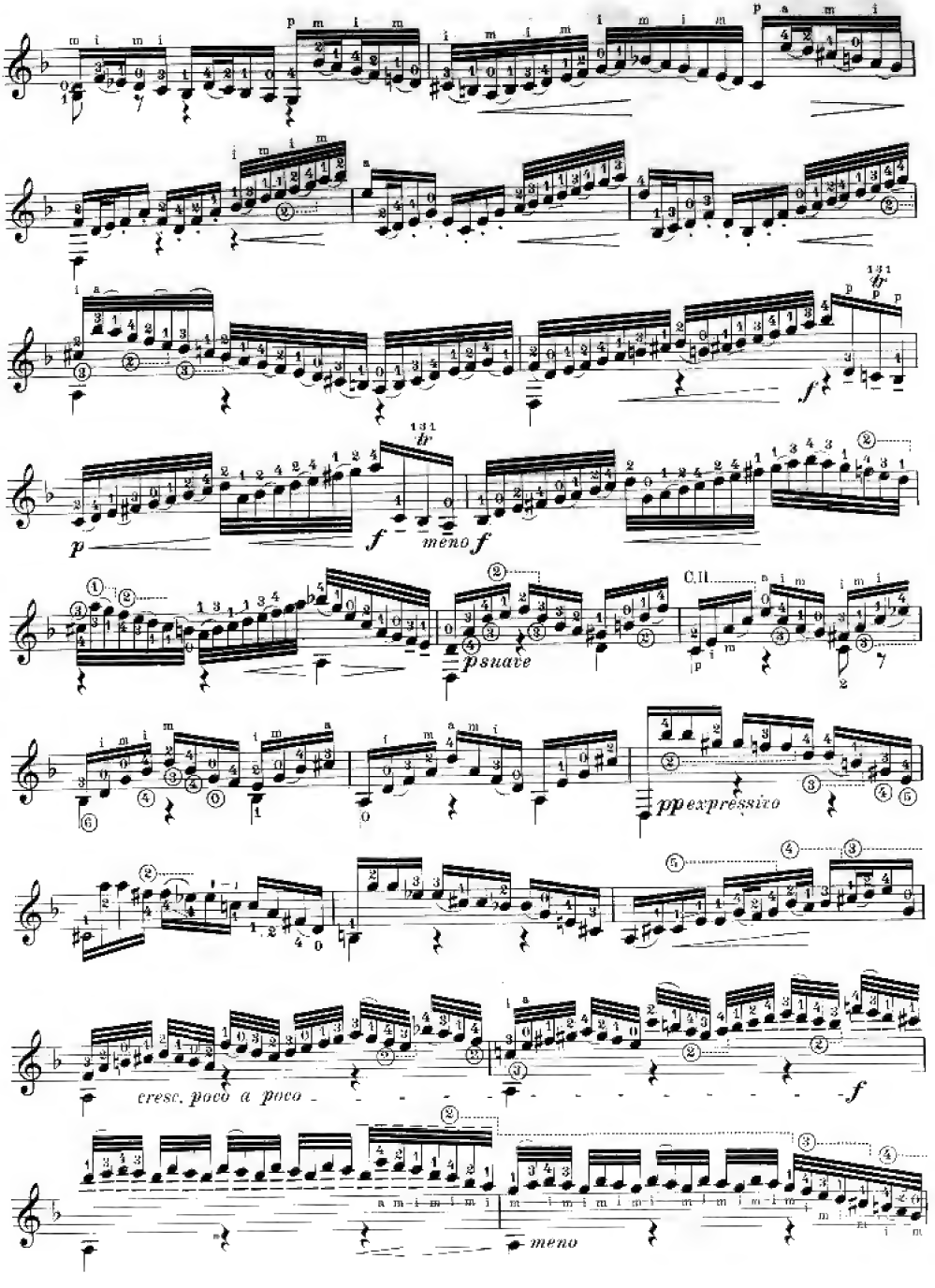
Chaconne

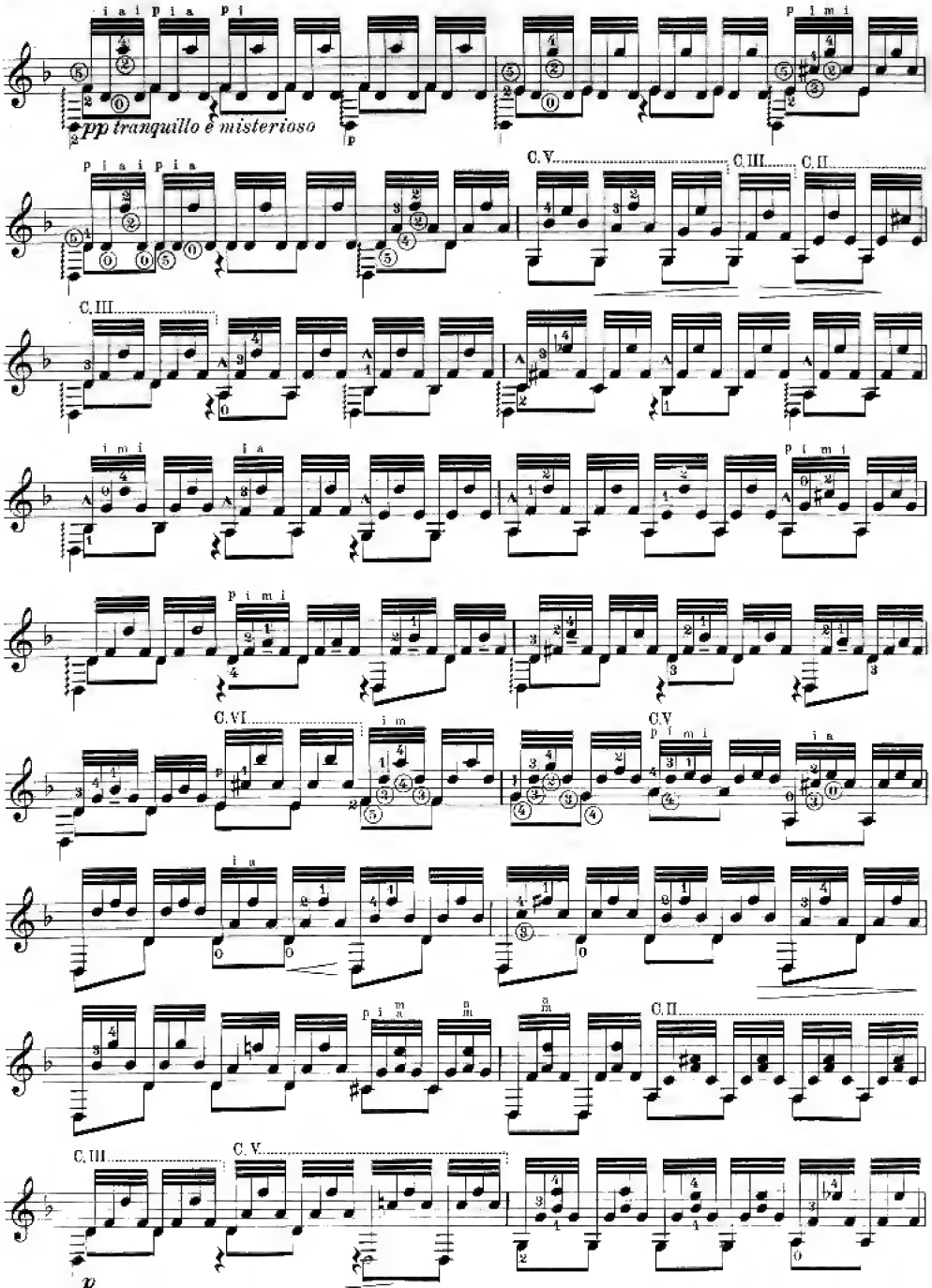
Transcription
Andrés Segovia

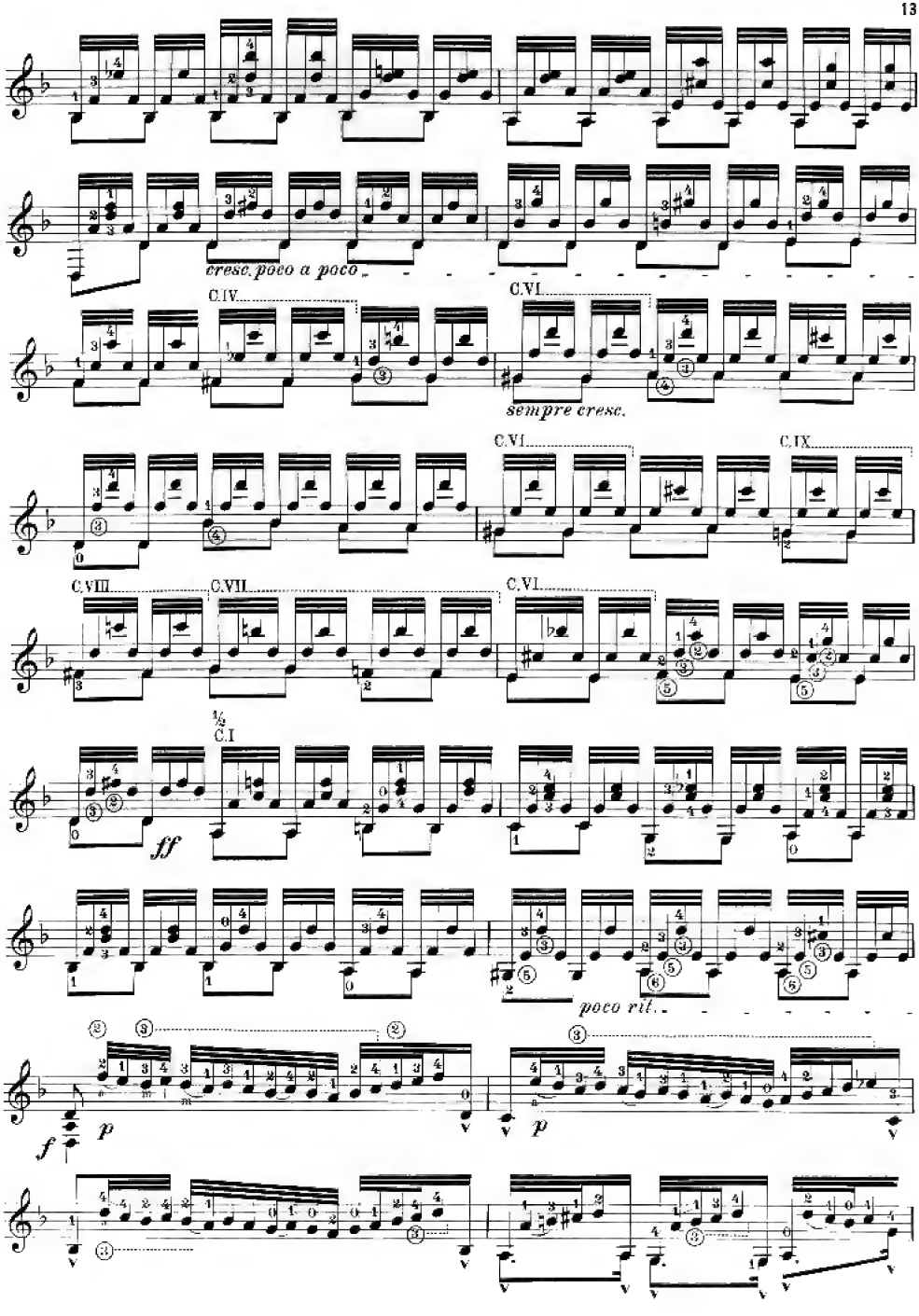
Johann Sebastian Bach
1685 - 1750

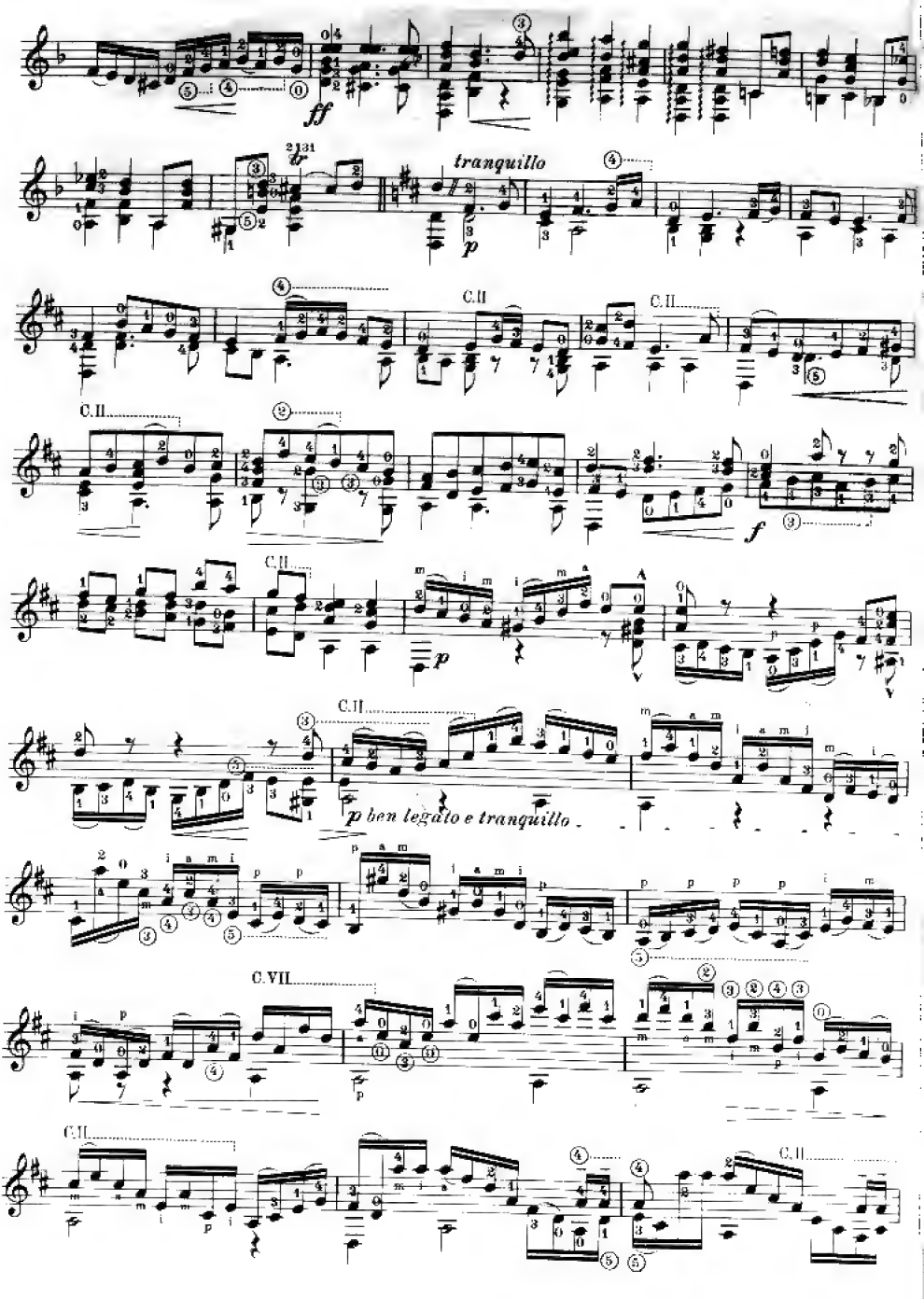


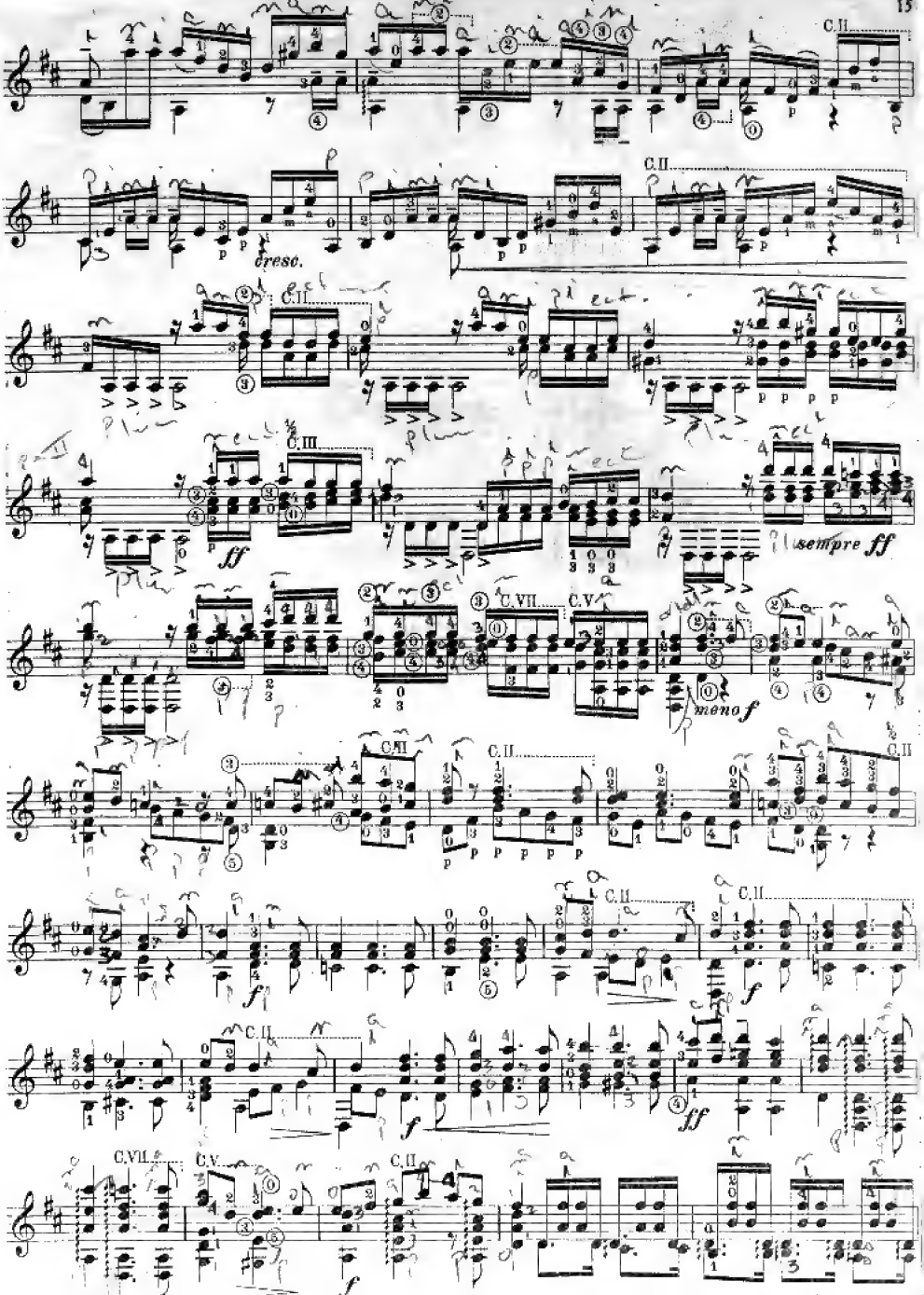

C.V.
C.II
C.II
C.III
resoluto
C.II
C.III
C.II

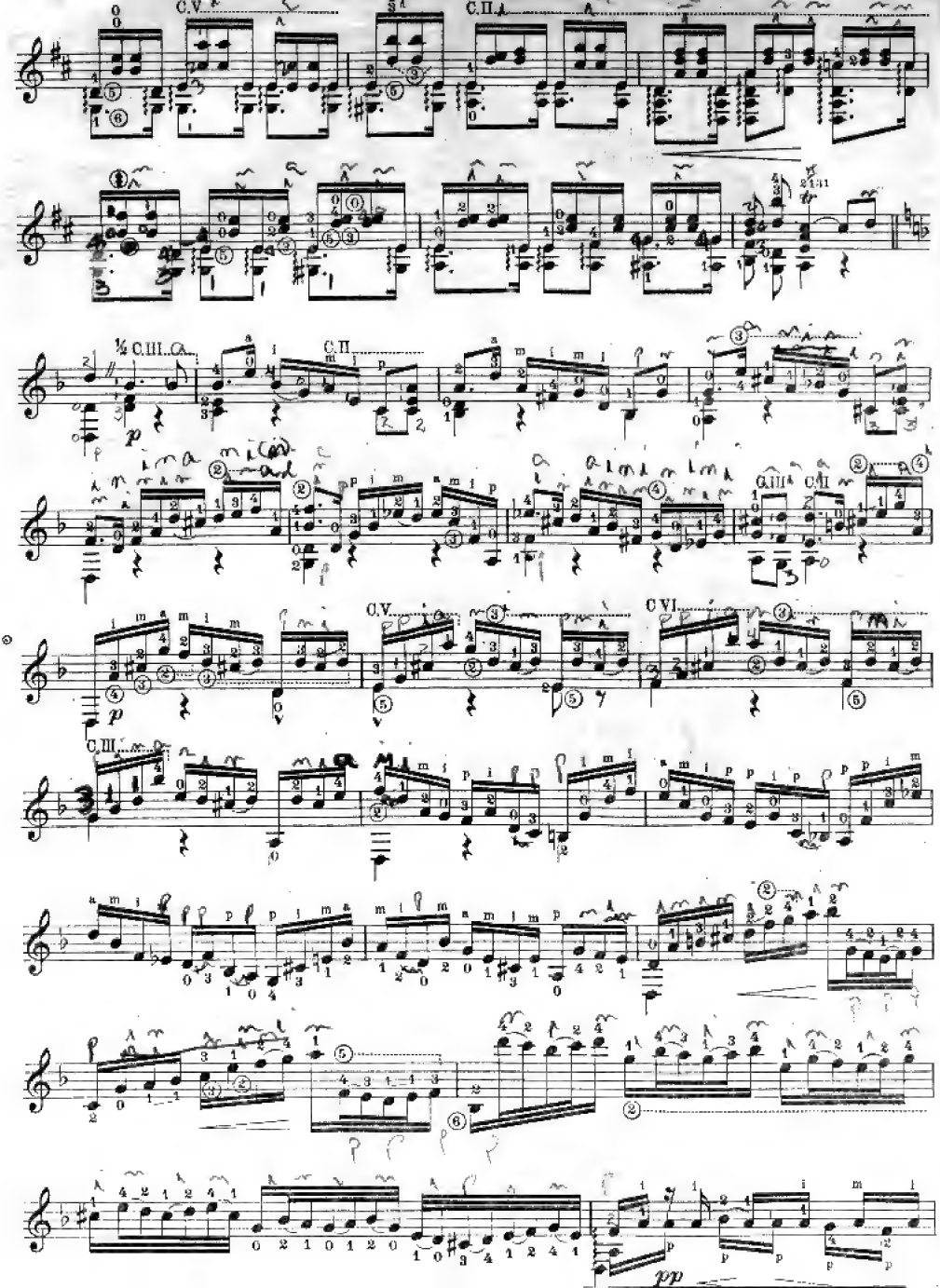

f
p
f
meno f
p suave
C.II.
pp expressivo
cresc. poco a poco
f
meno

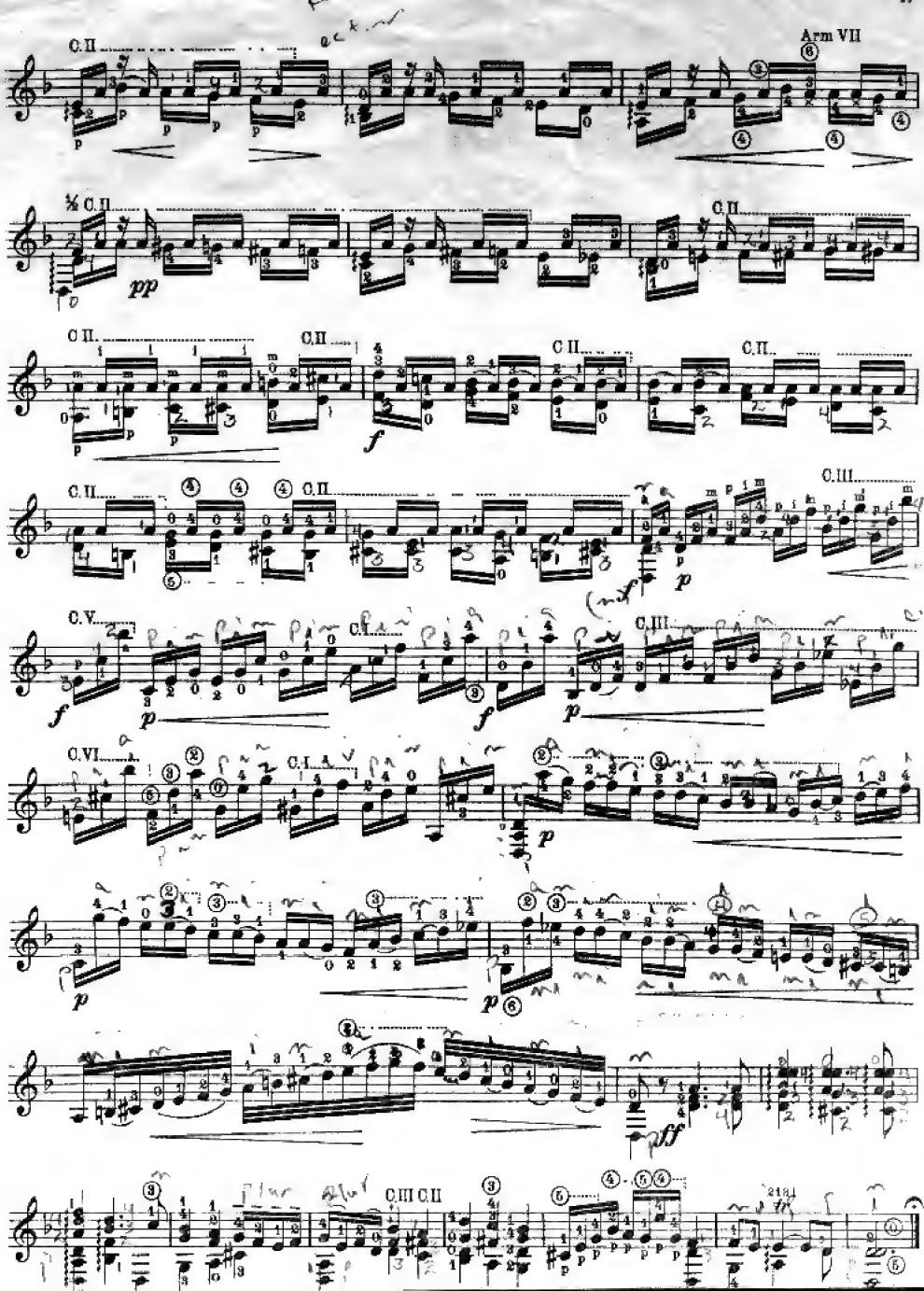

pp tranquillo e misterioso
C. V.
C. III.
C. II.
C. III.
C. VI.
C. V.
C. II.
C. III.
C. V.


cresc. poco a poco
C.IV.
C.VI.
sempre cresc.
C.VI.
C.IX.
C.VIII.
C.VII.
C.VI.
½
C.I
ff
poco rit.
f
p
p


ff
tranquillo
p
C.II
C.II
C.II
C.II
f
p
C.II
p ben legato e tranquillo
C.VII
C.II
C.II


C.II.
dresc.
C.III.
ff
sempre ff
C.VII.
C.V.
meno f
f
ff

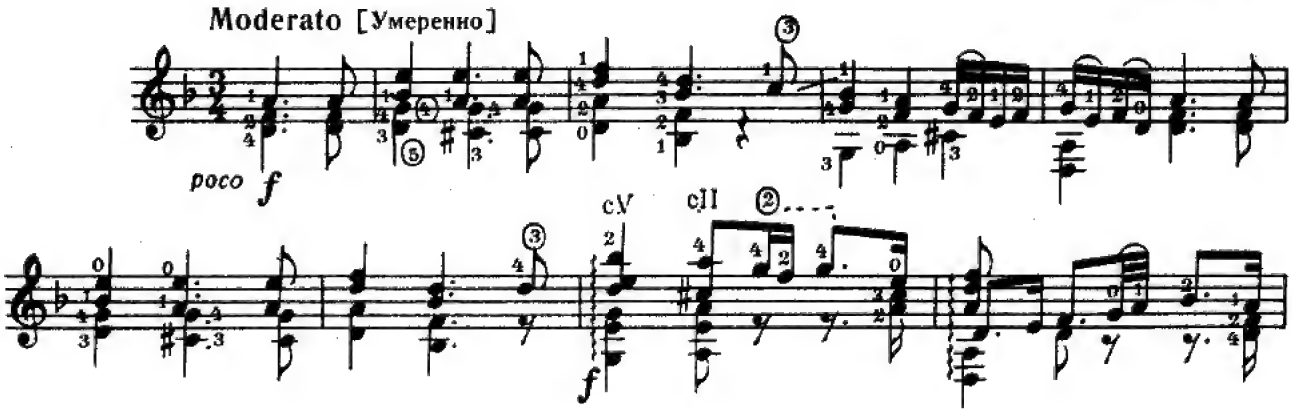

C.V.
C.II.
¼ C.III.
C.II
C.III
C.II
C.V.
C.VI.
C.III.
p
pp

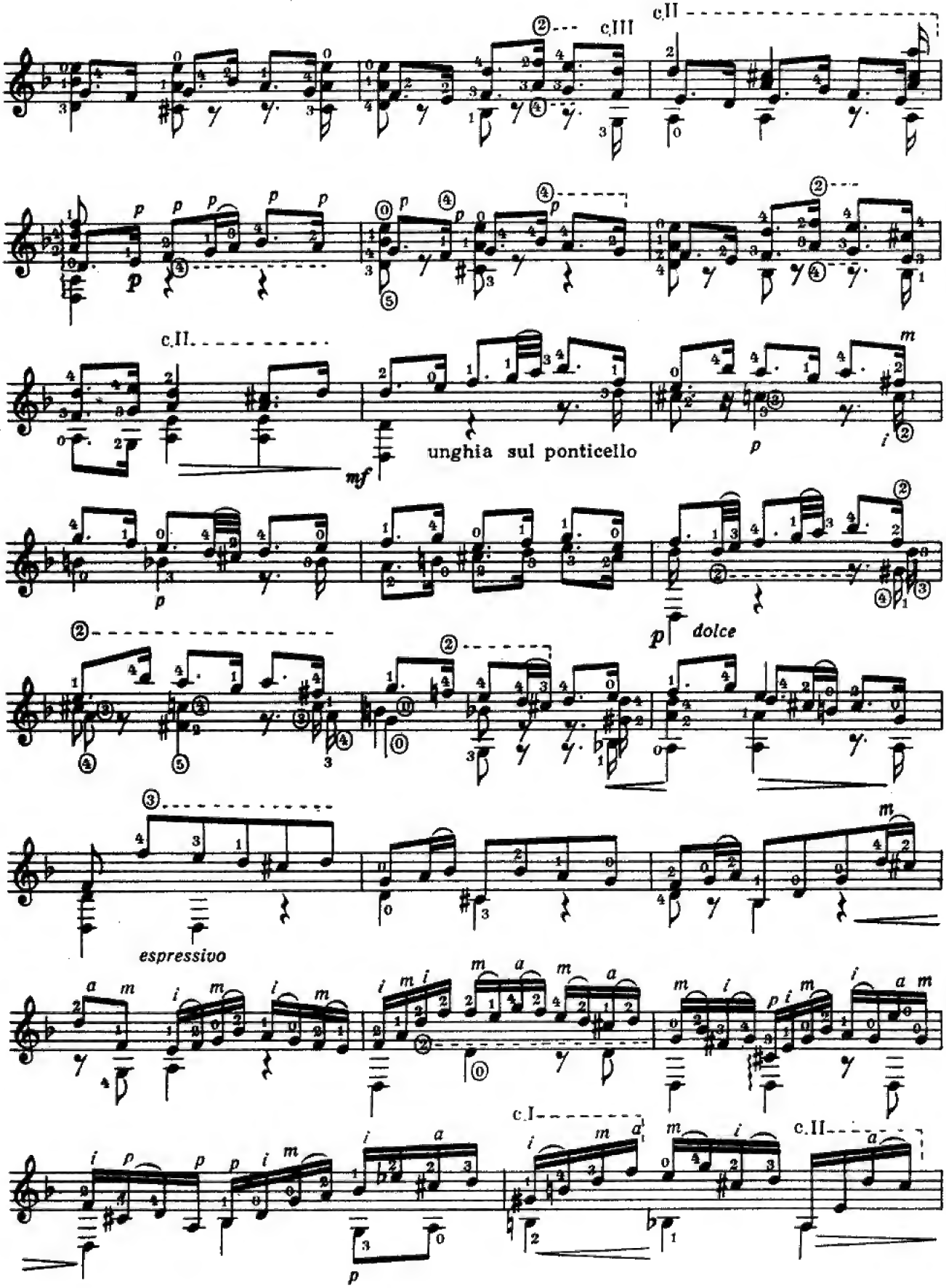

C.II
Arm VII
½ C.II
pp
C.II
C.II
C.II
C.II
C.II
f
C.II
C.II
C.III
f
p
C.V
C.I
C.III
f
p
f
p
C.VI
C.I
p
p
p
ff
C.III C.II

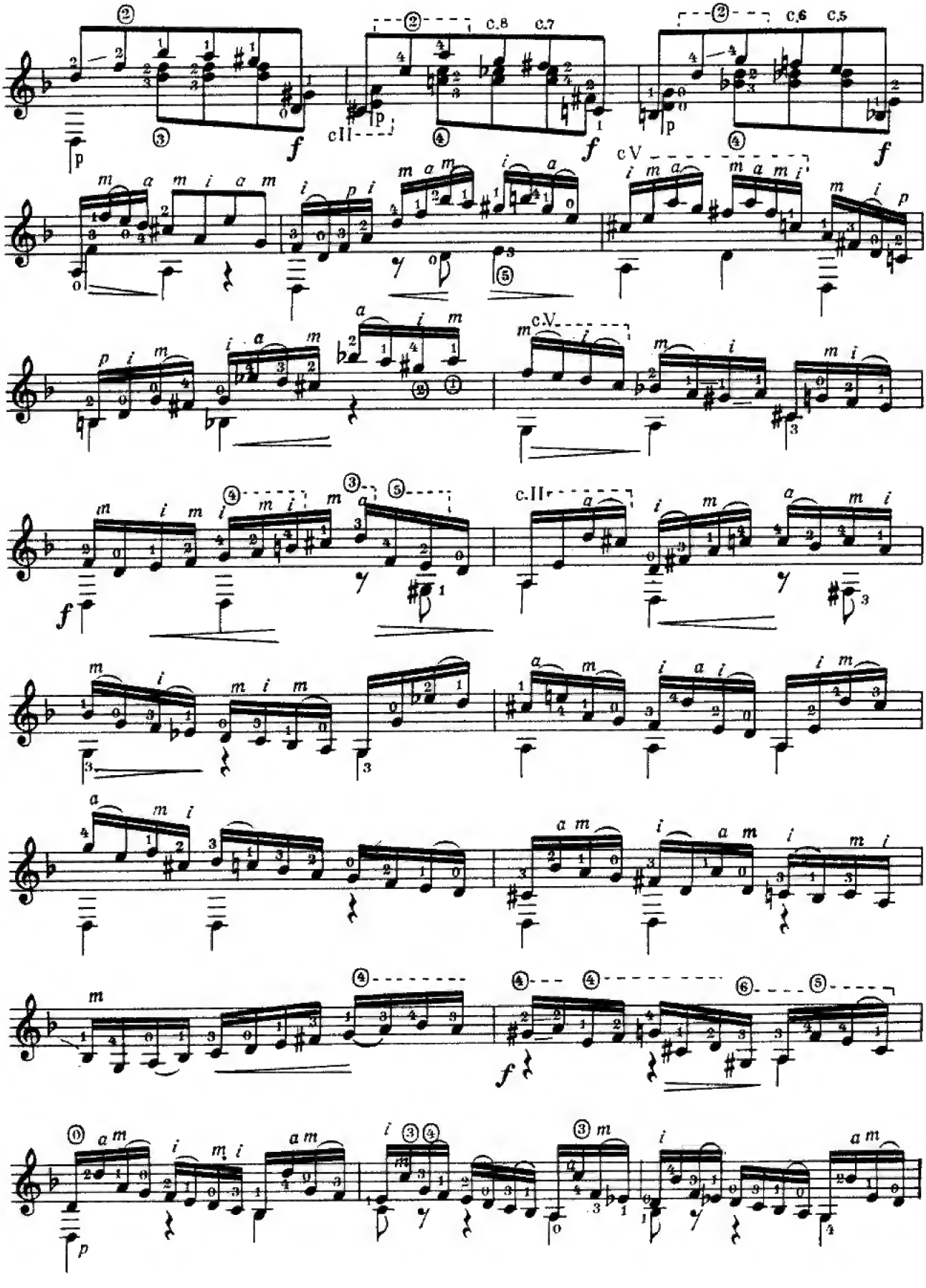
ЧАКОНА

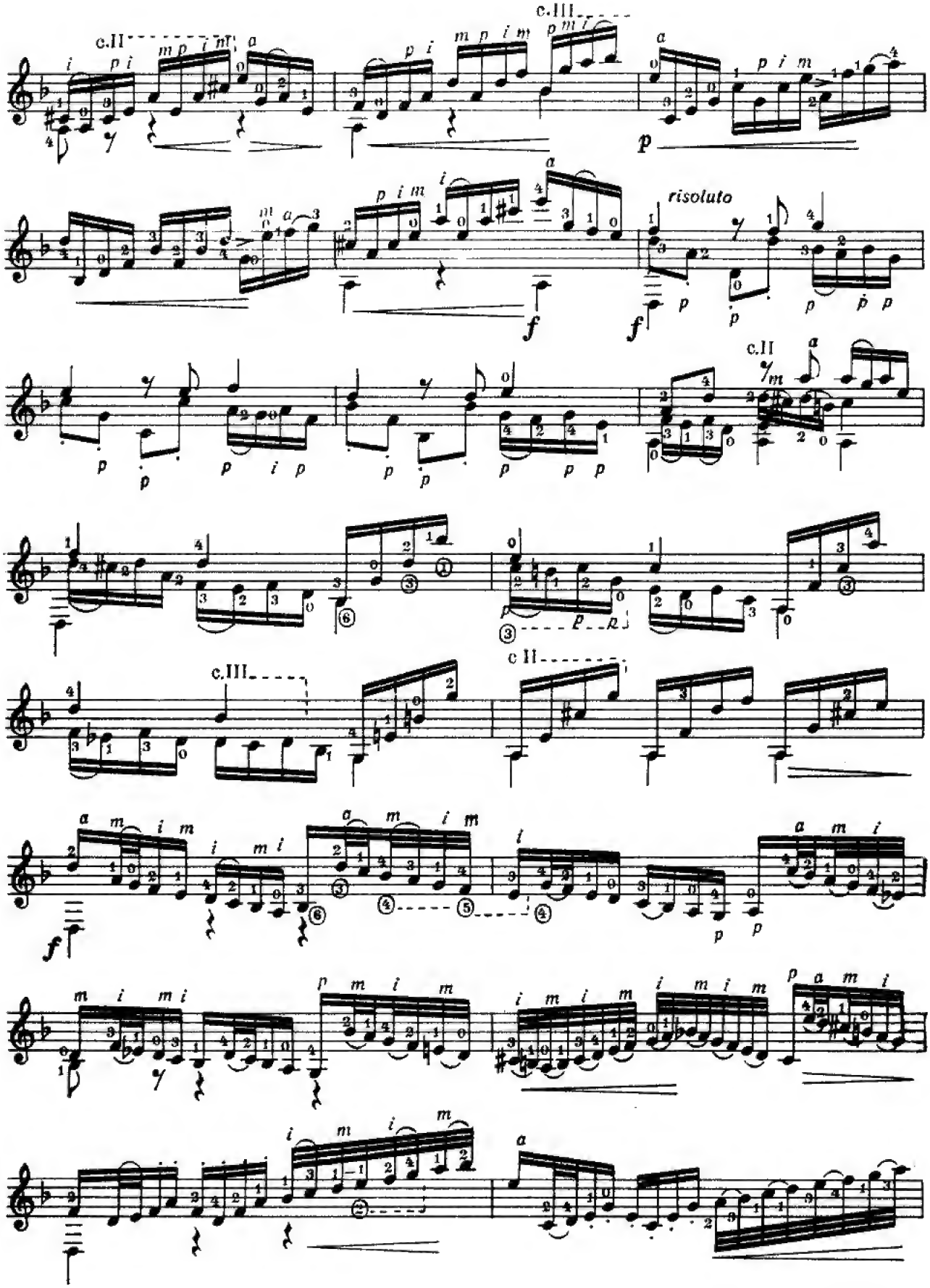
из Второй скрипичной партиты

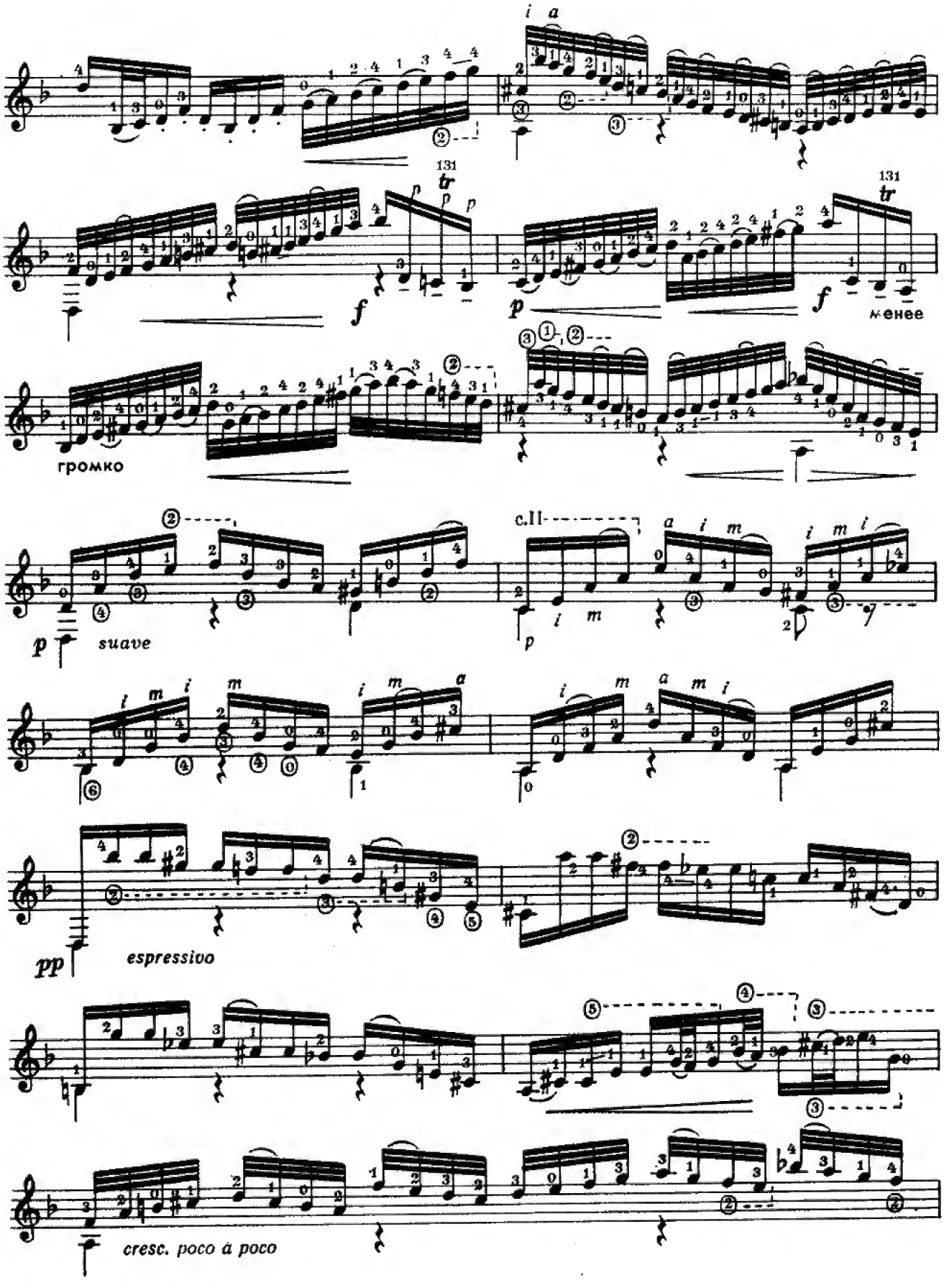
И.С. Бах



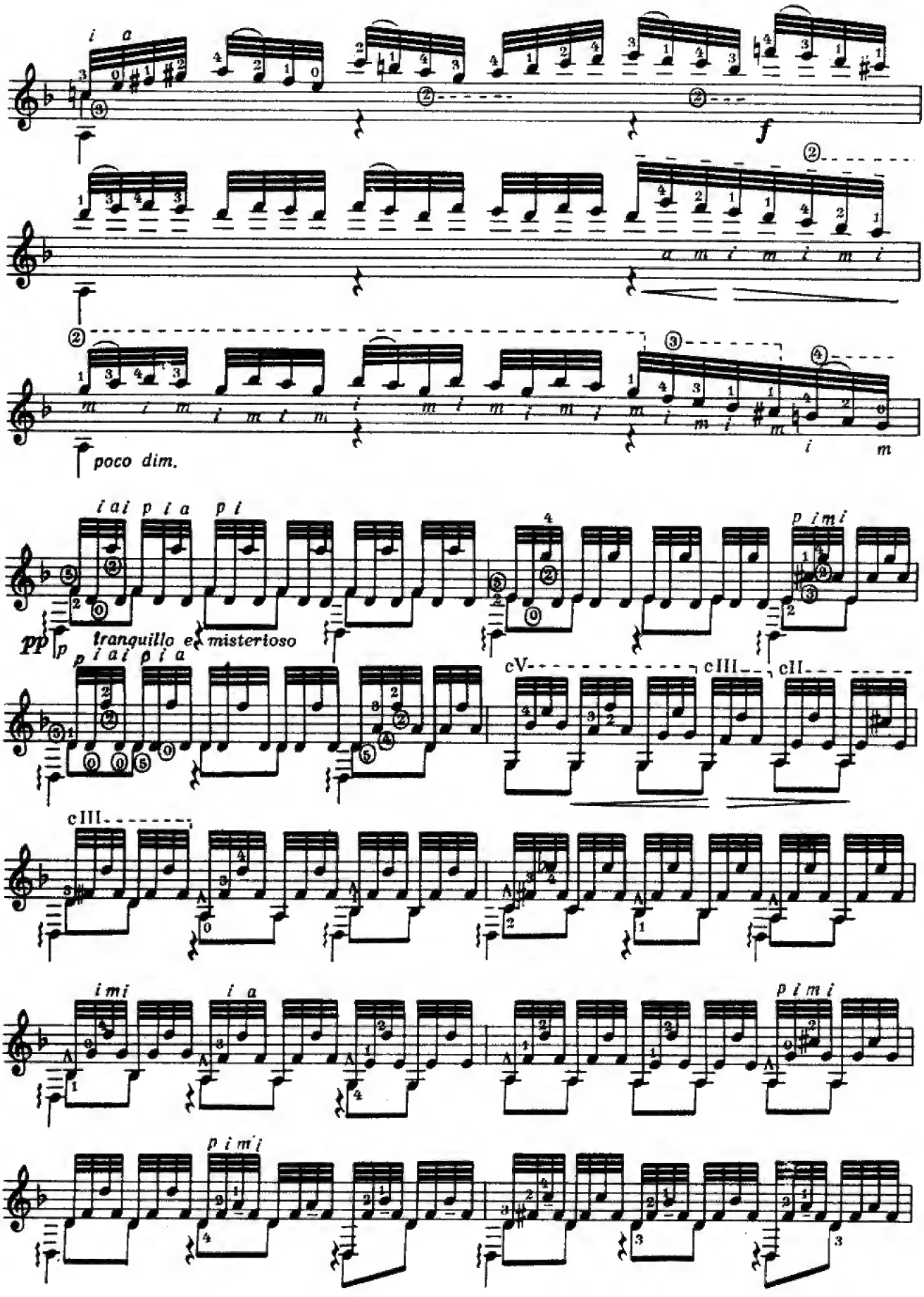

c.III
c.II
c.II.
unghia sul ponticello
dolce
espressivo
c.I
c.II

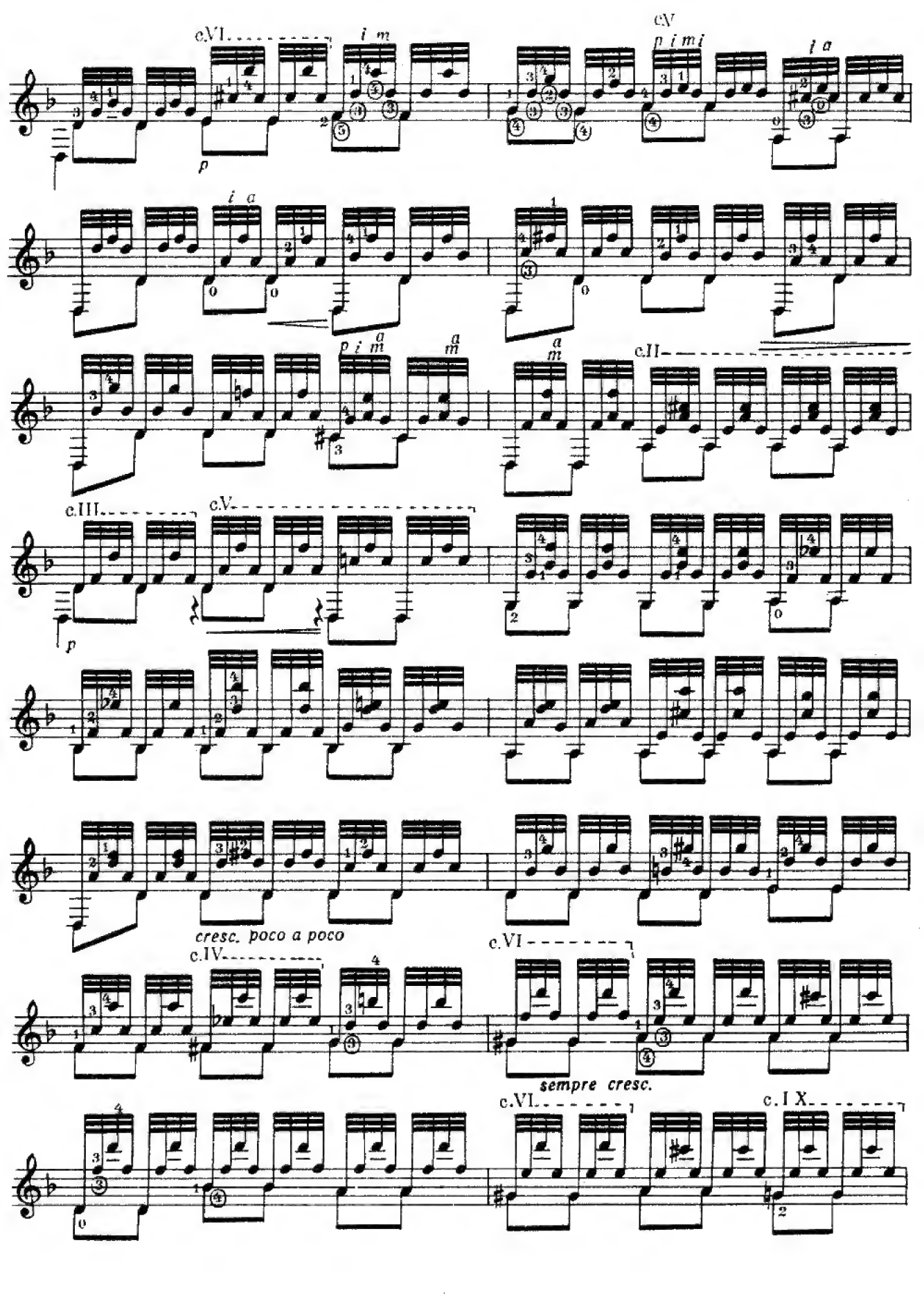


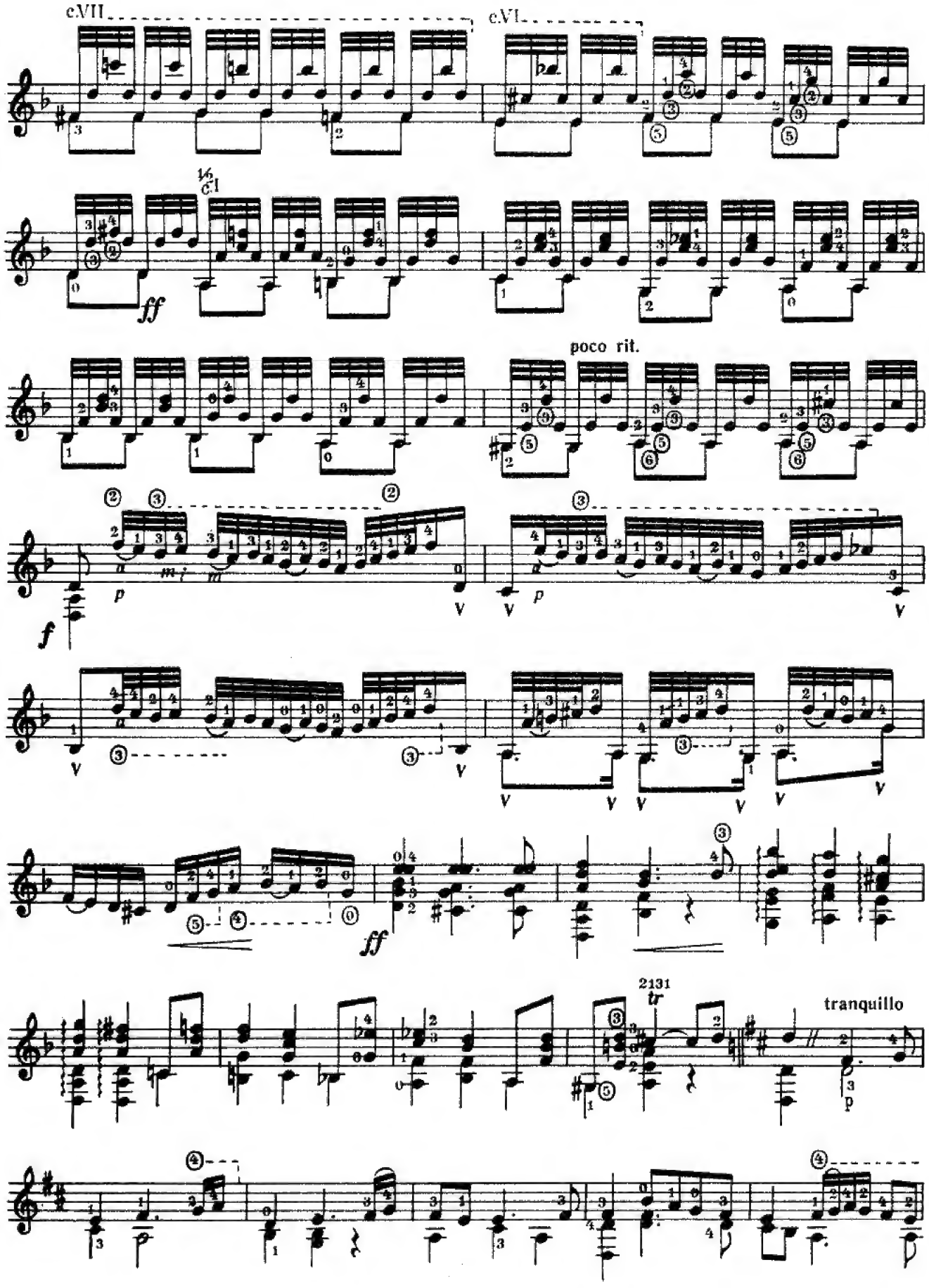

c.III
c.II
risoluto
c.II
c.III
c.II

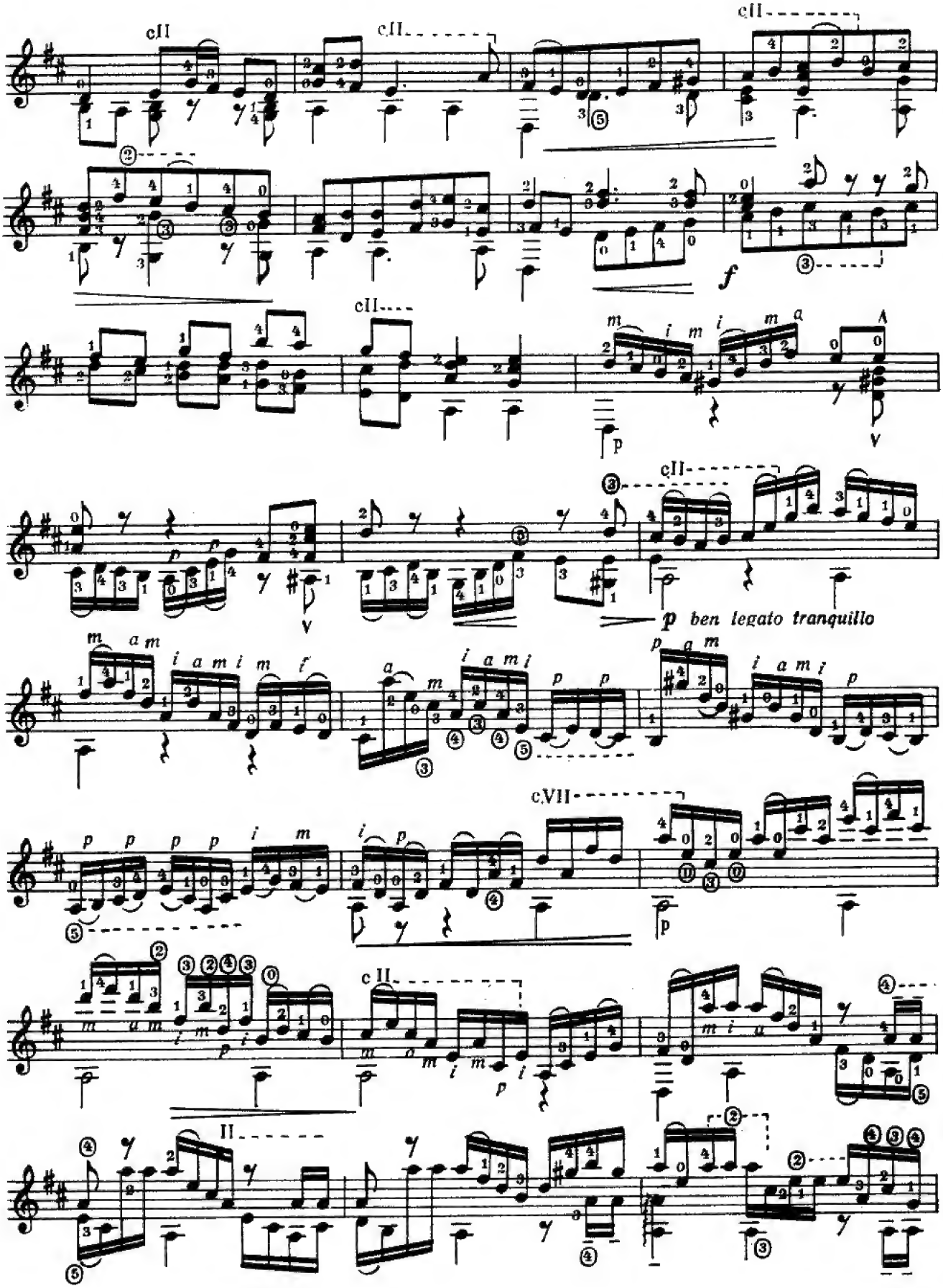


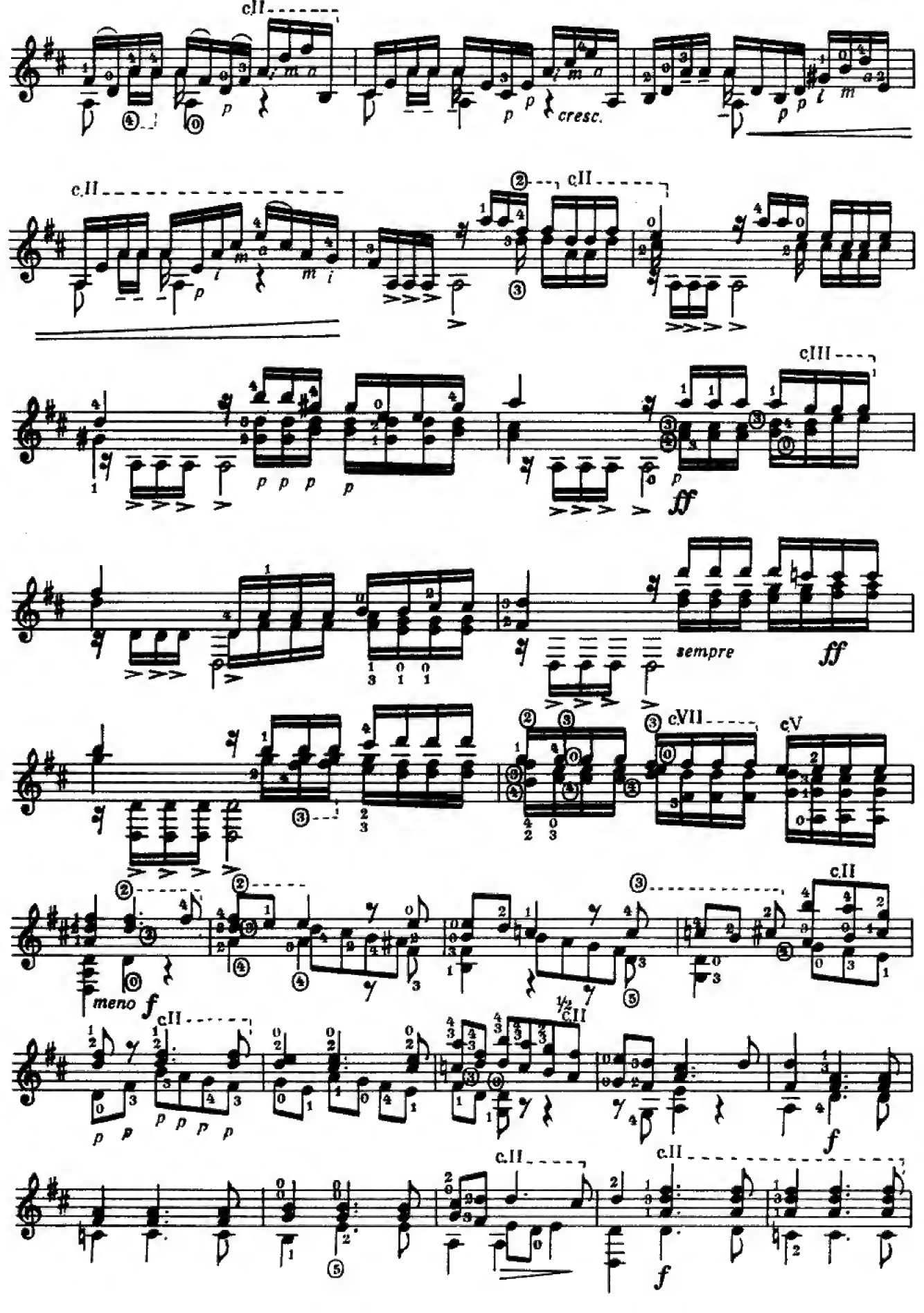
менее
громко
suave
c.II
espressivo
cresc. poco a poco

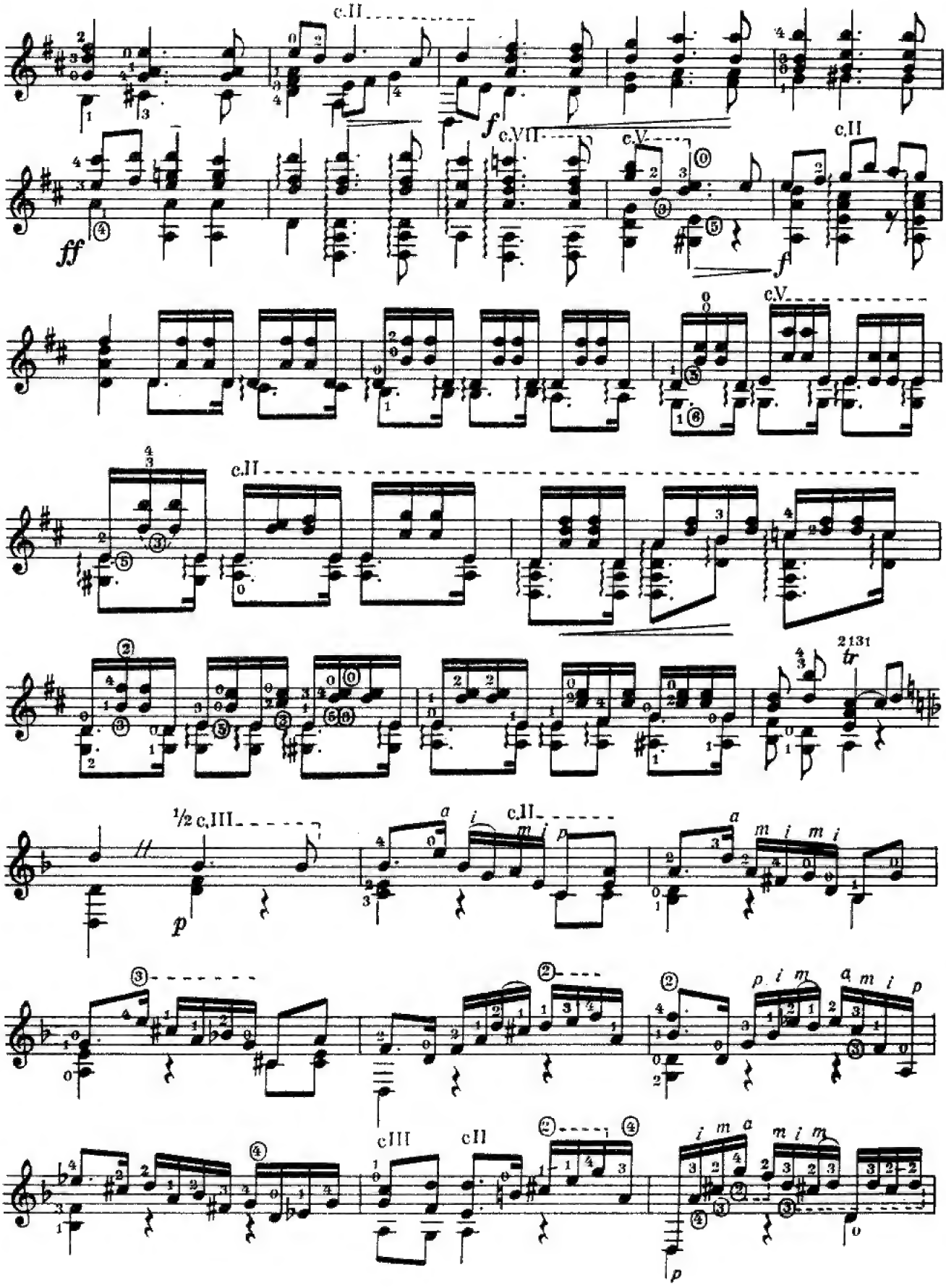

i a
f
a m i m i m i
poco dim.
i m
i a i p i a p i
p i m i
pp
tranquillo e misterioso
p i a i p i a
cV
cIII
cII
cIII
i m i
i a
p i m i
p i m i

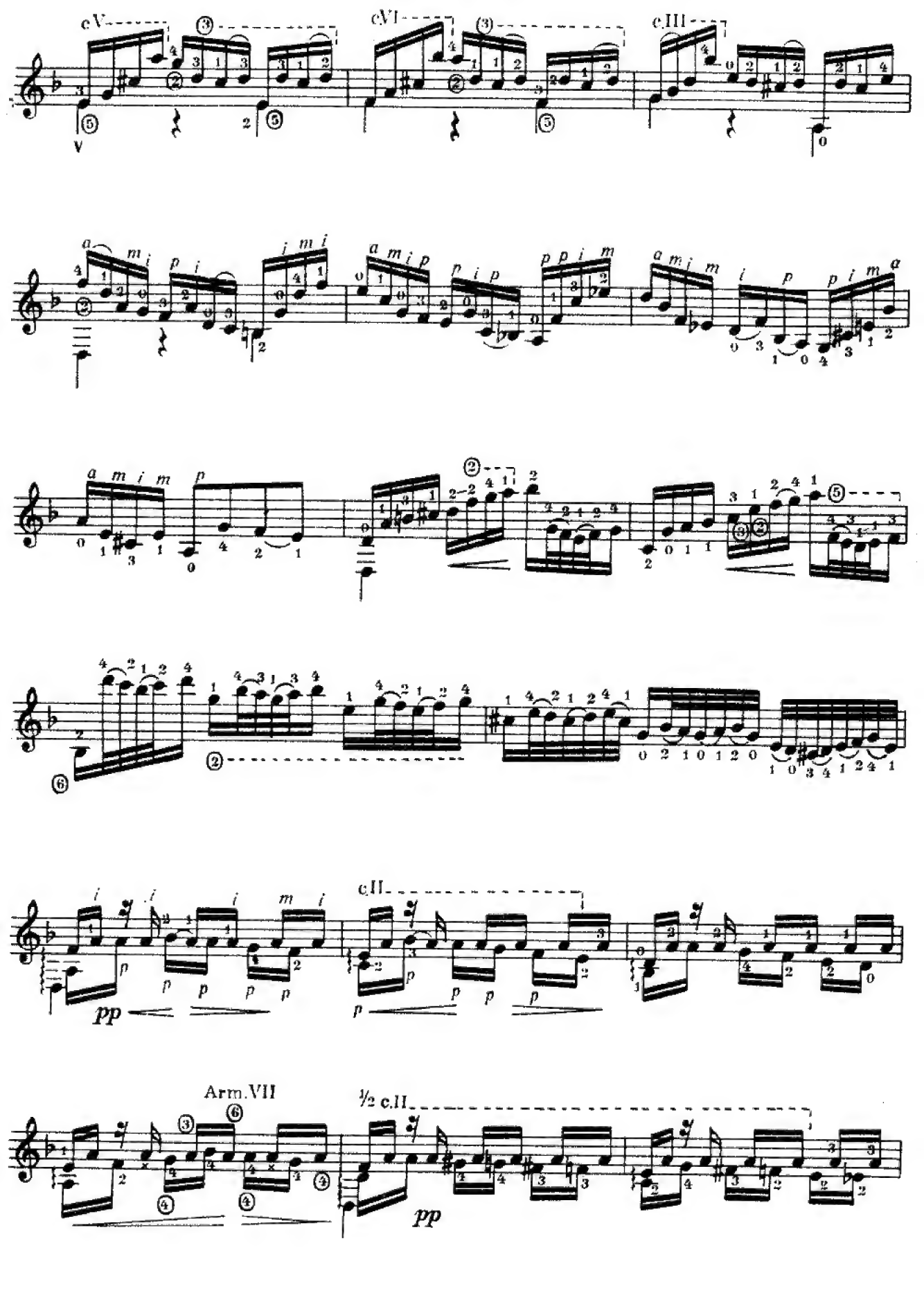

c.VI
i m
p
c.V
p i m i
i a
i a
p i m a
a m
c.II
c.III
c.V
p
cresc. poco a poco
c.IV
c.VI
sempre cresc.
c.VI
c. I X

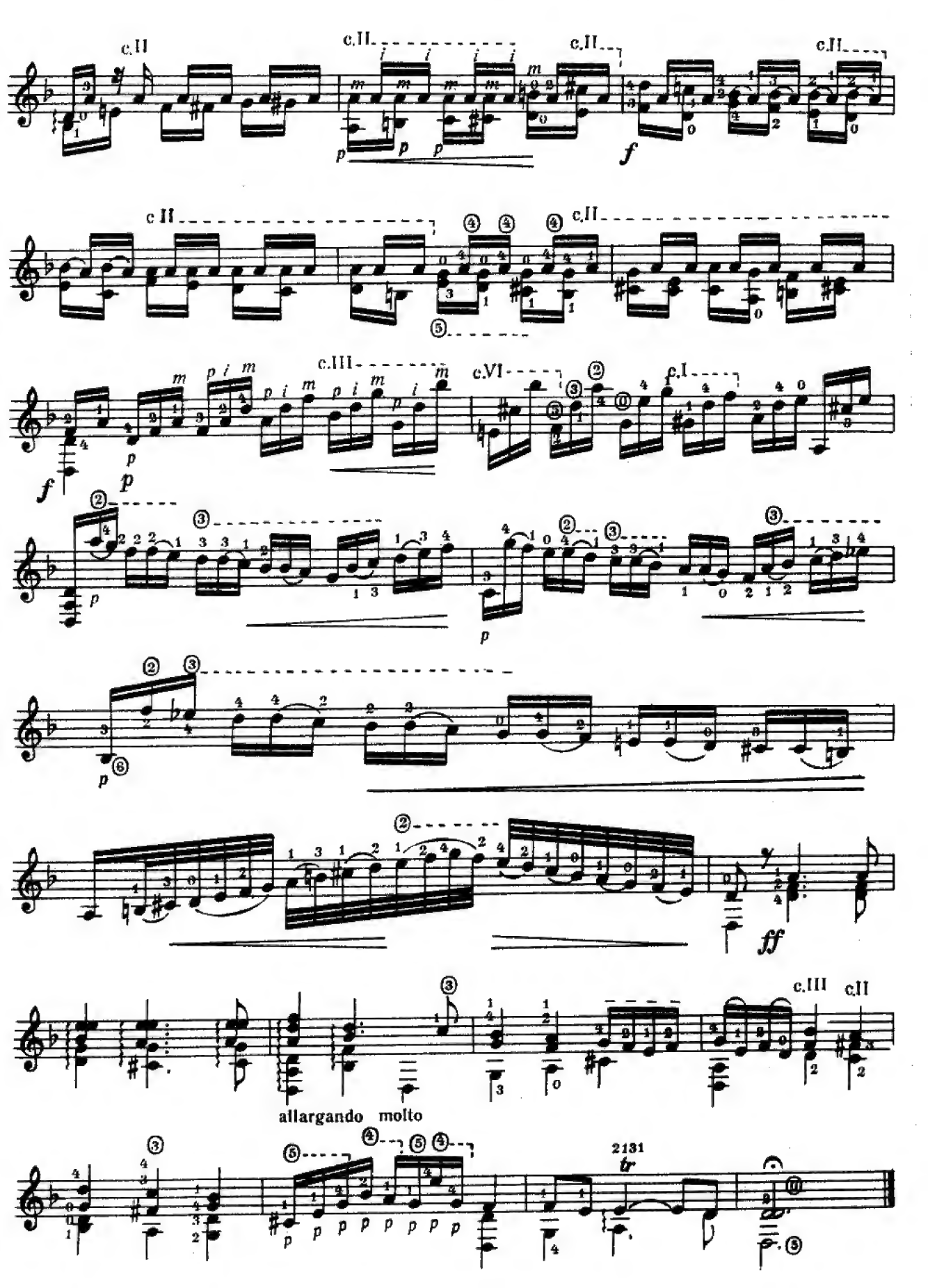

c.VII
c.VI
1/6
c.I
ff
poco rit.
p
f
2131
tr
tranquillo


cII
cII
cII
cII
cII
f
p
p ben legato tranquillo
cVII
cII
II


cII
cresc.
cII
cII
cIII
ff
sempre
ff
cVII
cV
cII
meno f
cII
½ cII
cII
f
cII
f


c.II
f
c.VII
c.V
c.II
ff
c.V
c.II
2131
tr
½ c.III
c.II
cIII
cII


c.V
c.VI
c.III
c.II
Arm.VII
½ c.II
pp
pp


c.II
c.II
c.II
c.II
c II
c.II
c.III
c.VI
c.I
allargando molto
c.III
c.II
2131
tr

ЧАКОНА

Из скрипичной партиты № 2

И. С. БАХ
Аранжировка А. Сеговии

50 **Moderato**

poco *f*

f

p

mf

sul ponticello

p *dolce*

f

p

suave

pp *espressivo*

cresc. poco a poco

pp

f

pp *p tranquillo e misterioso*

III

i m i

i a

p i m i

p i m i

VI

i m

V

p i m i

i a

poco dim.

i a

1

p i m a

m a

m a

II

III

V

p

cresc. poco a poco

IV

VI

sempre cresc.

VI

IX

VII

VI

I

ff

poco rit.

f

ff

2131

tr

tranquillo

p

II

II

II

f

II

m i m i m a

p

II

p ben legato tranquillo

a m i a m i

p a m i a m i

VII

II

II

II

II

cresc.

II

III

p ff

sempre ff

VII

V

II

meno f

Fl. 7

II II II II II II

p p p f

II ④ ④ ④ II

III III

f p f mf cresc.

III IV I ② ③

f p

③ ② ③ ② ③

③ ② ③

f

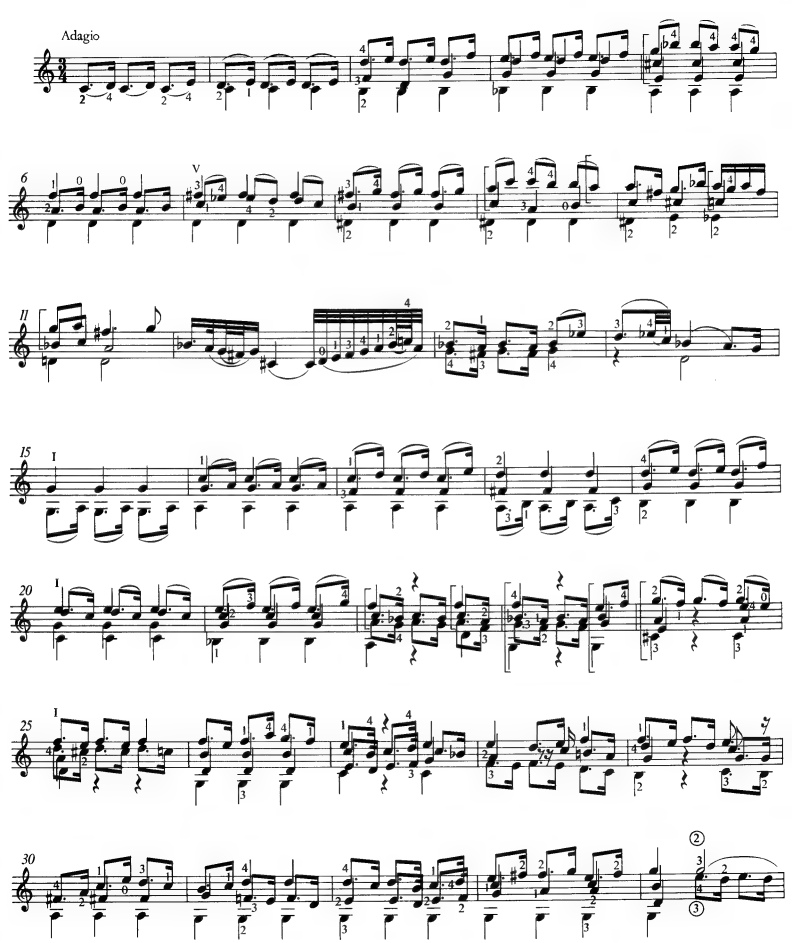
③ III II

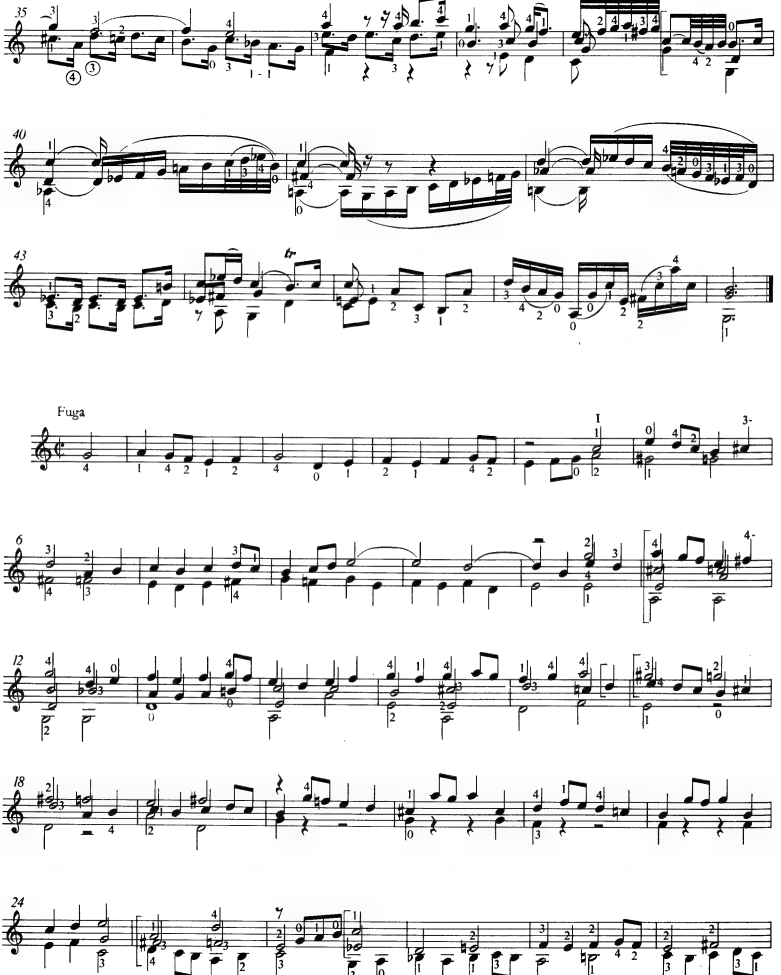
allargando molto

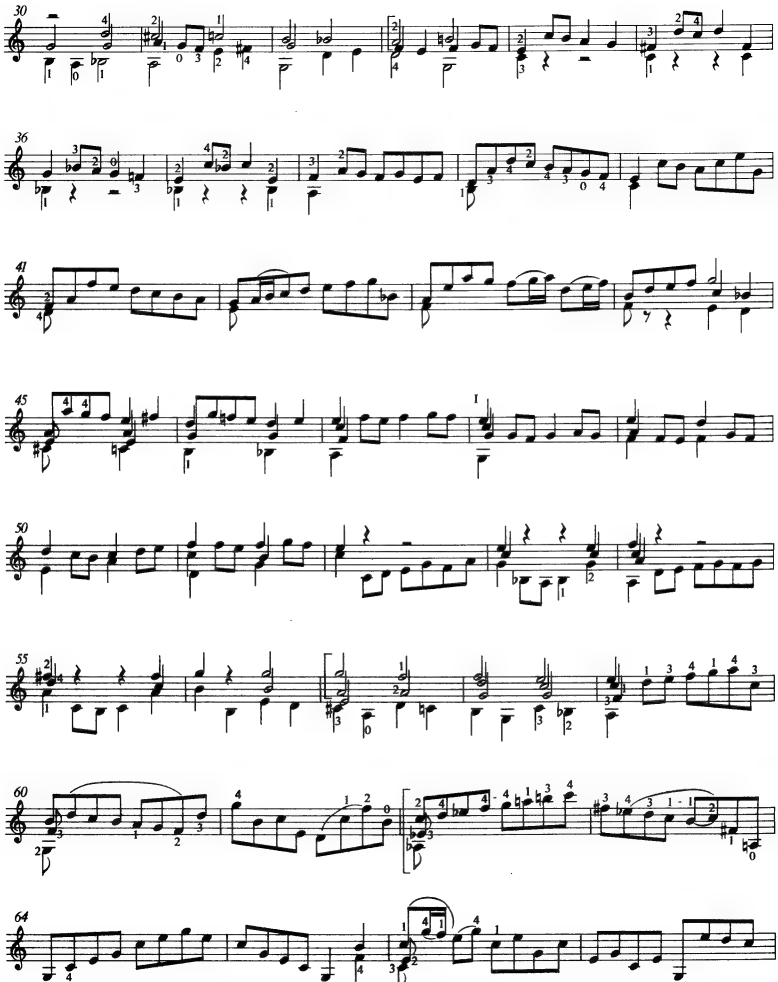
③ ⑤ ④ ⑤ ④ 2131

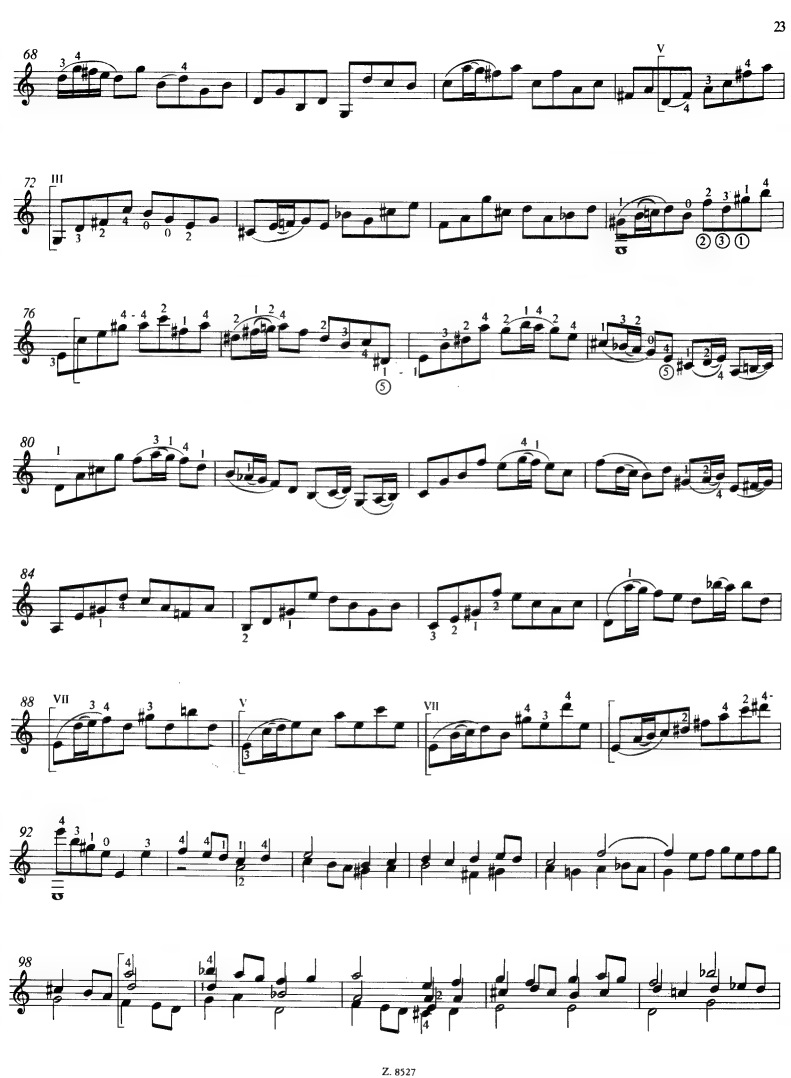
p p p p p p p p

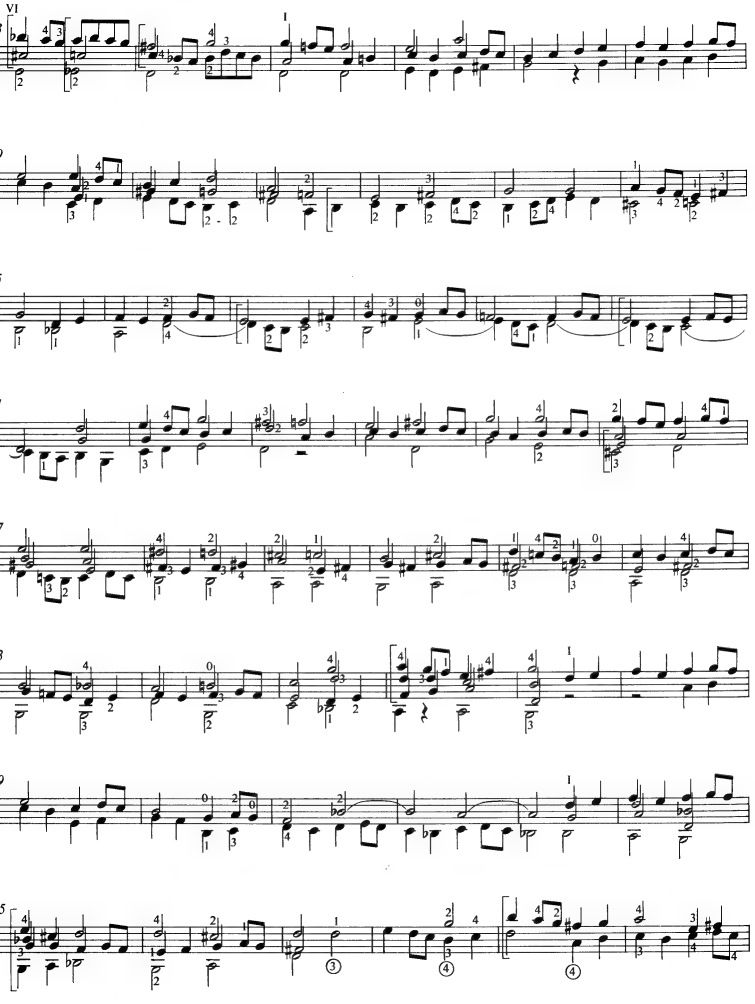
SONATA III

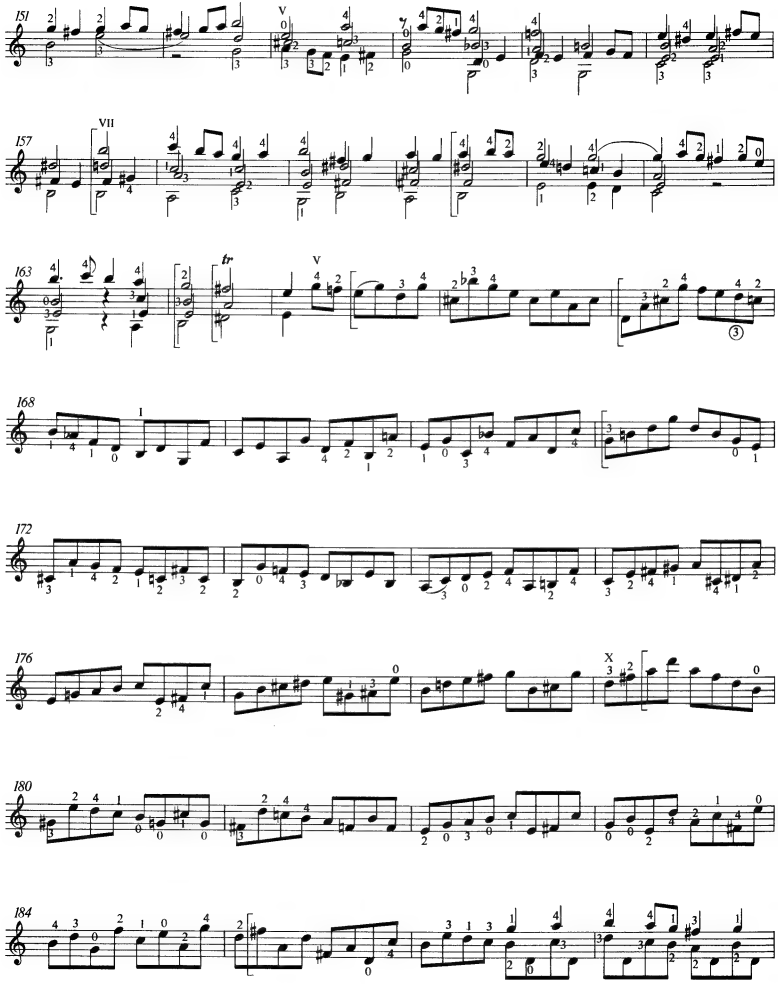


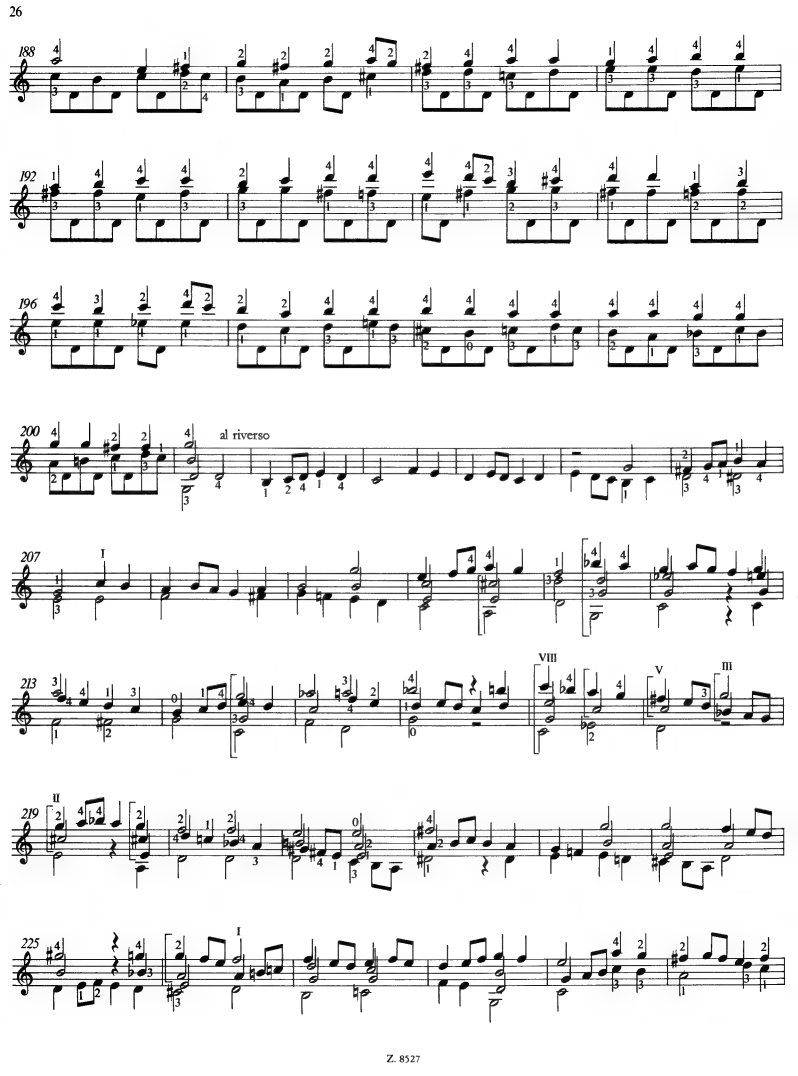

Fuga

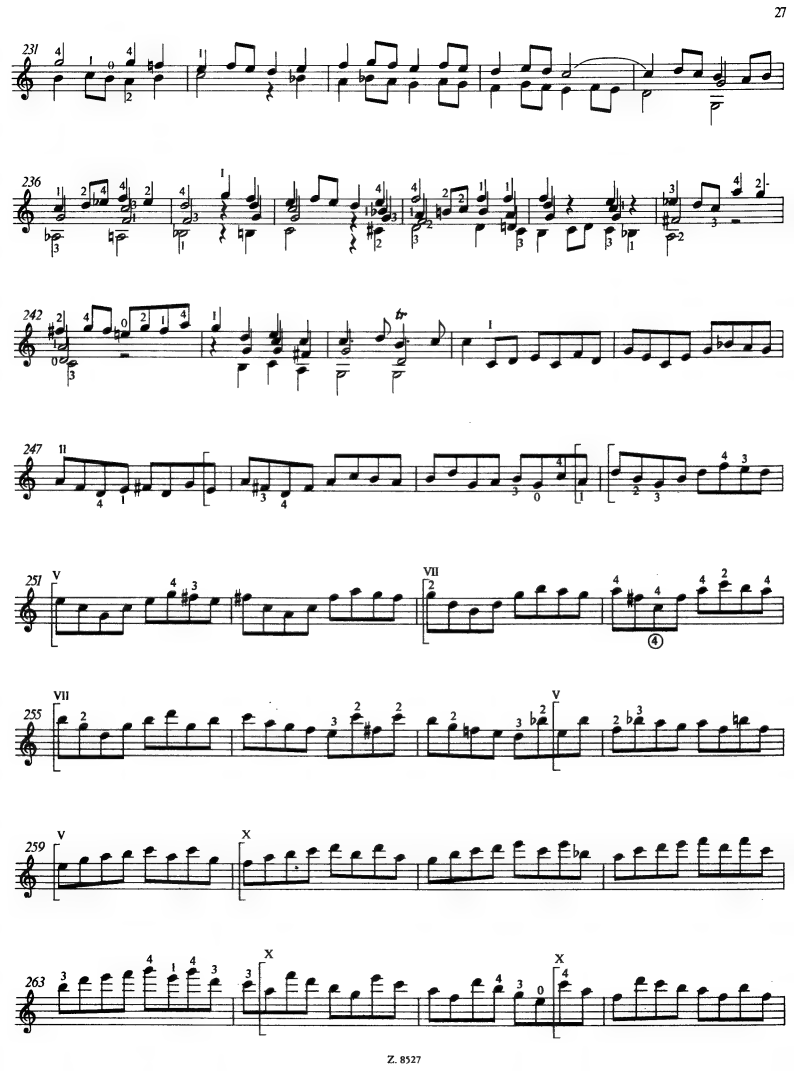


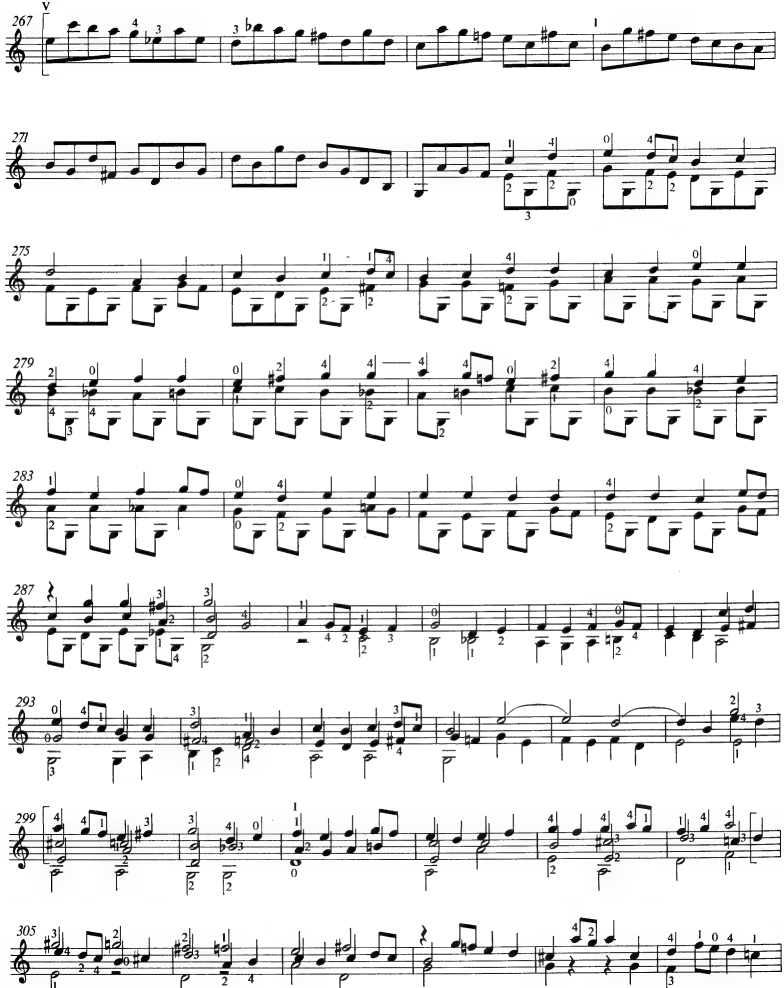


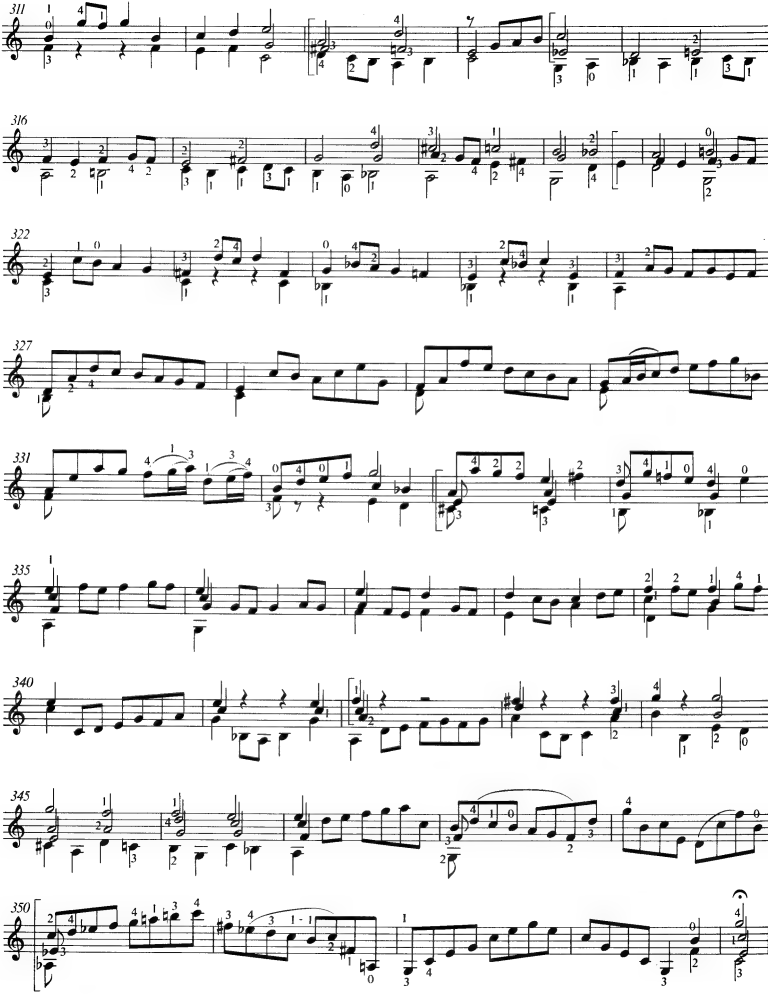


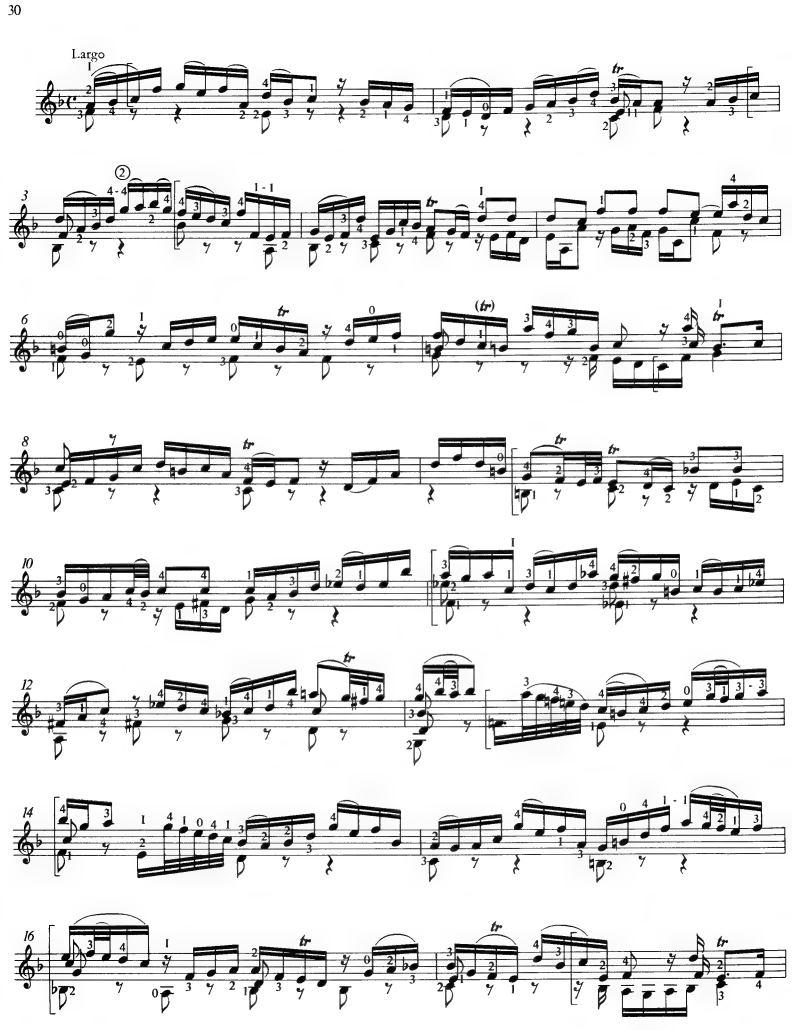


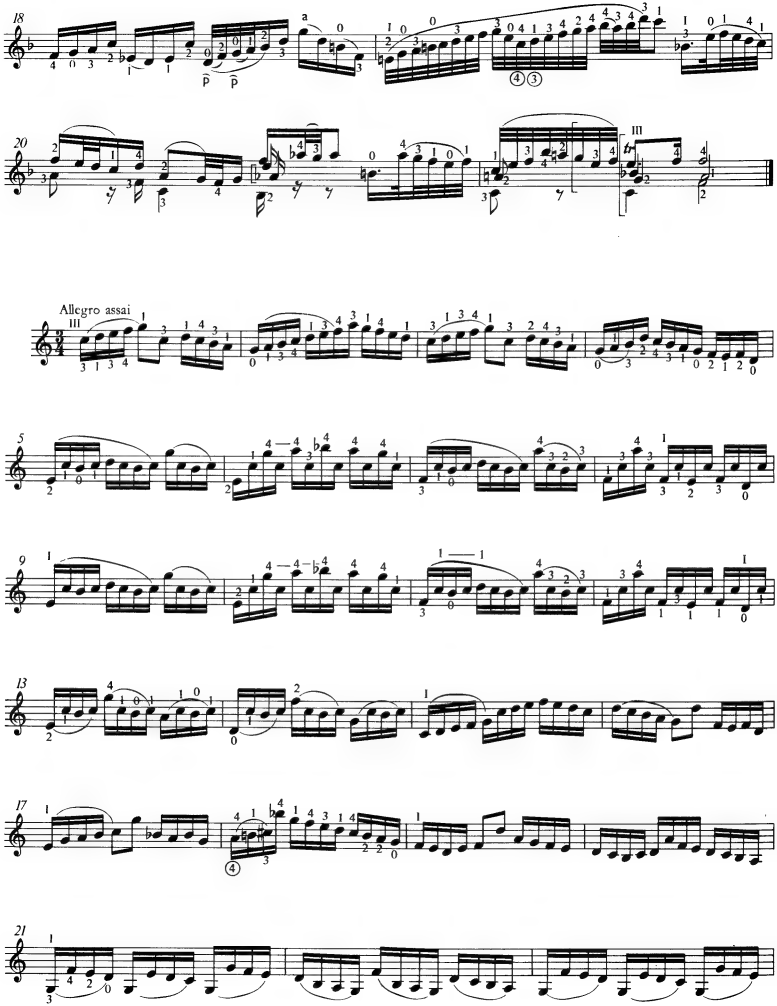

188
192
196
200
al riverso
207
I
213
VIII
V
III
219
II
225
I

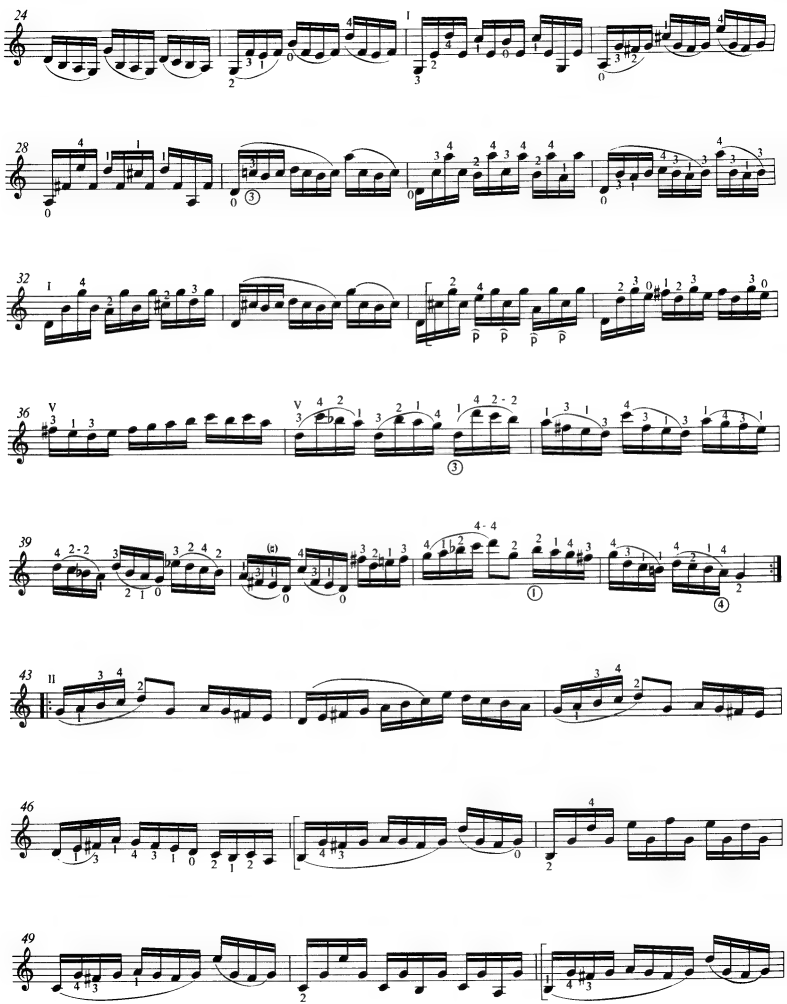


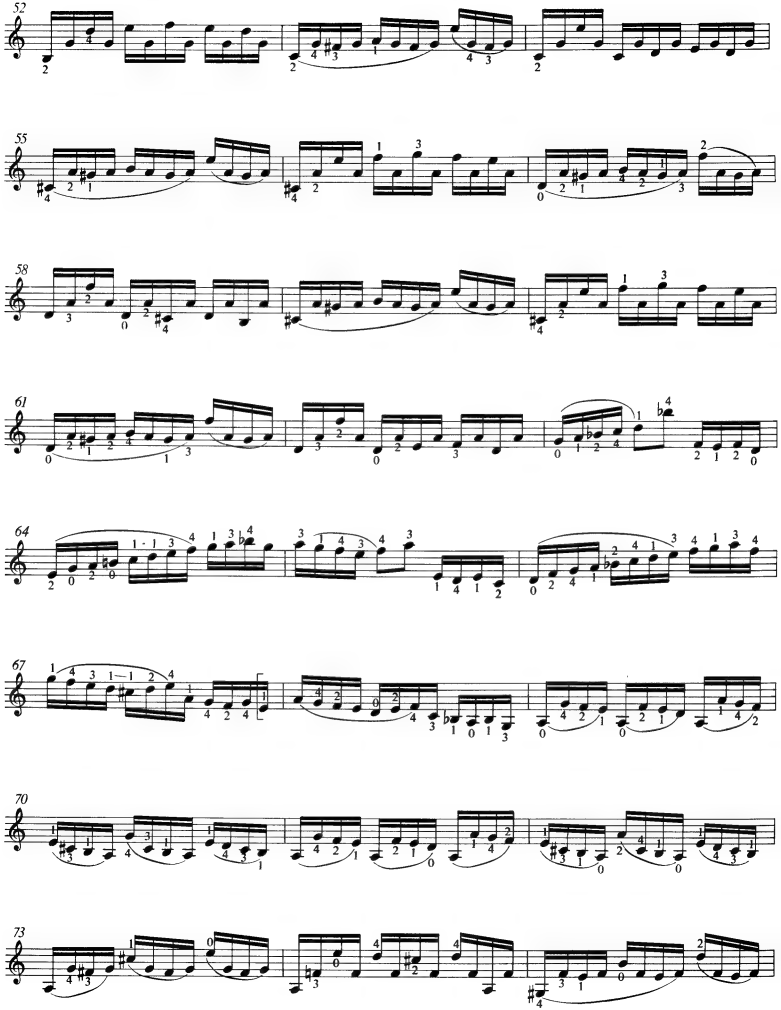


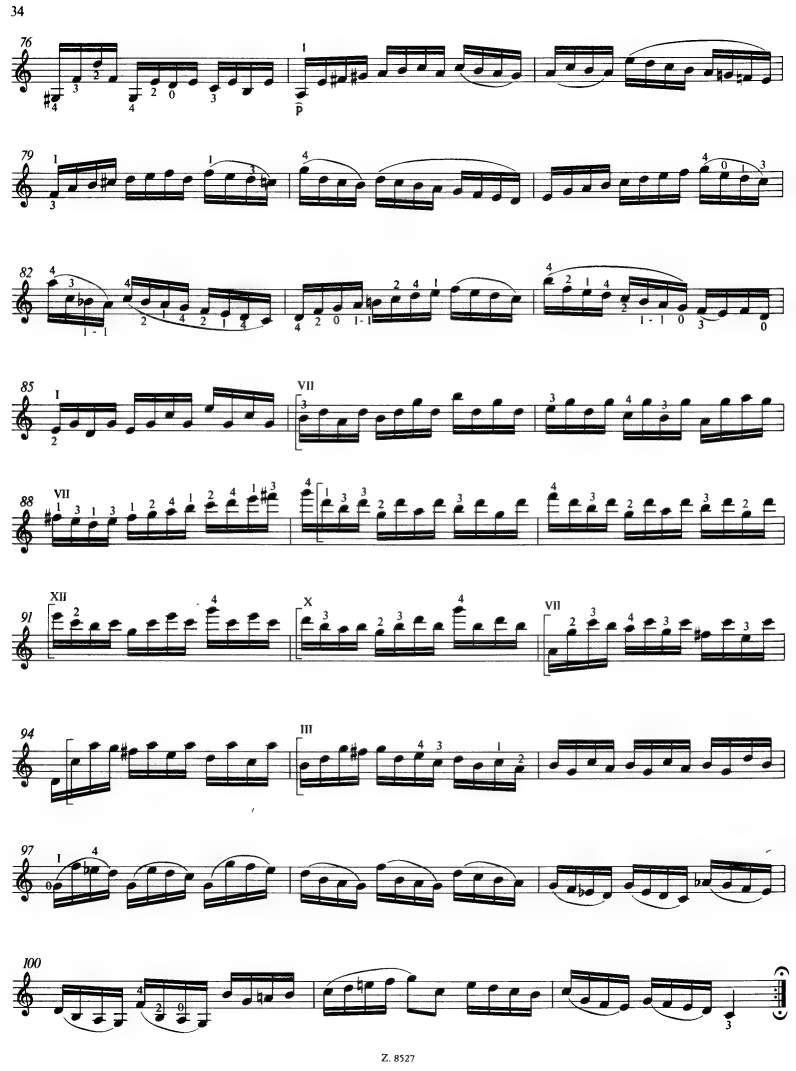



Largo
p
tr
(tr)


18
20
Allegro assai
5
9
13
17
21





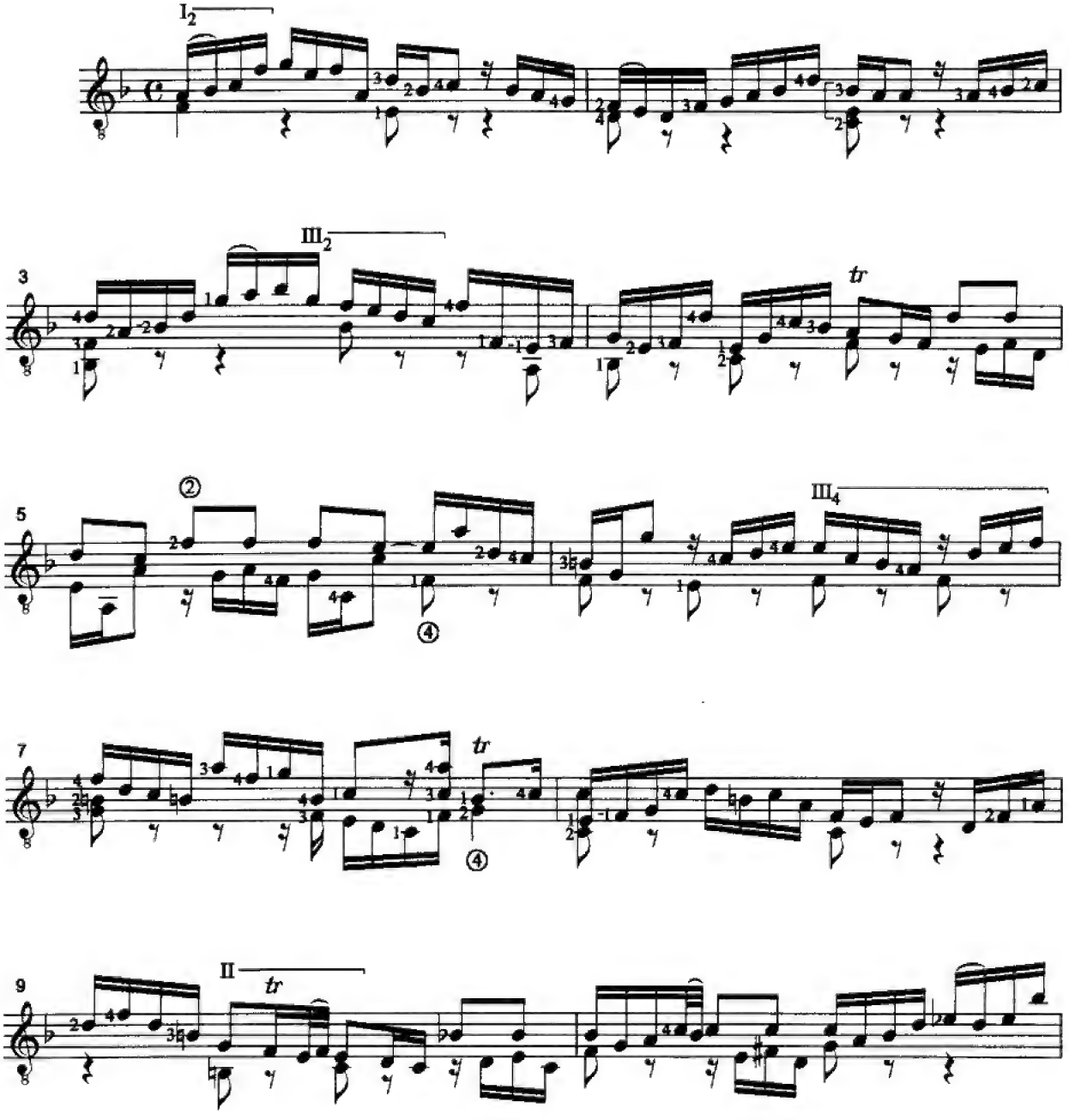


LARGO

Violin Sonata No.3

Transcribed for guitar
by Richard Yates

J.S. Bach
(1685-1750)



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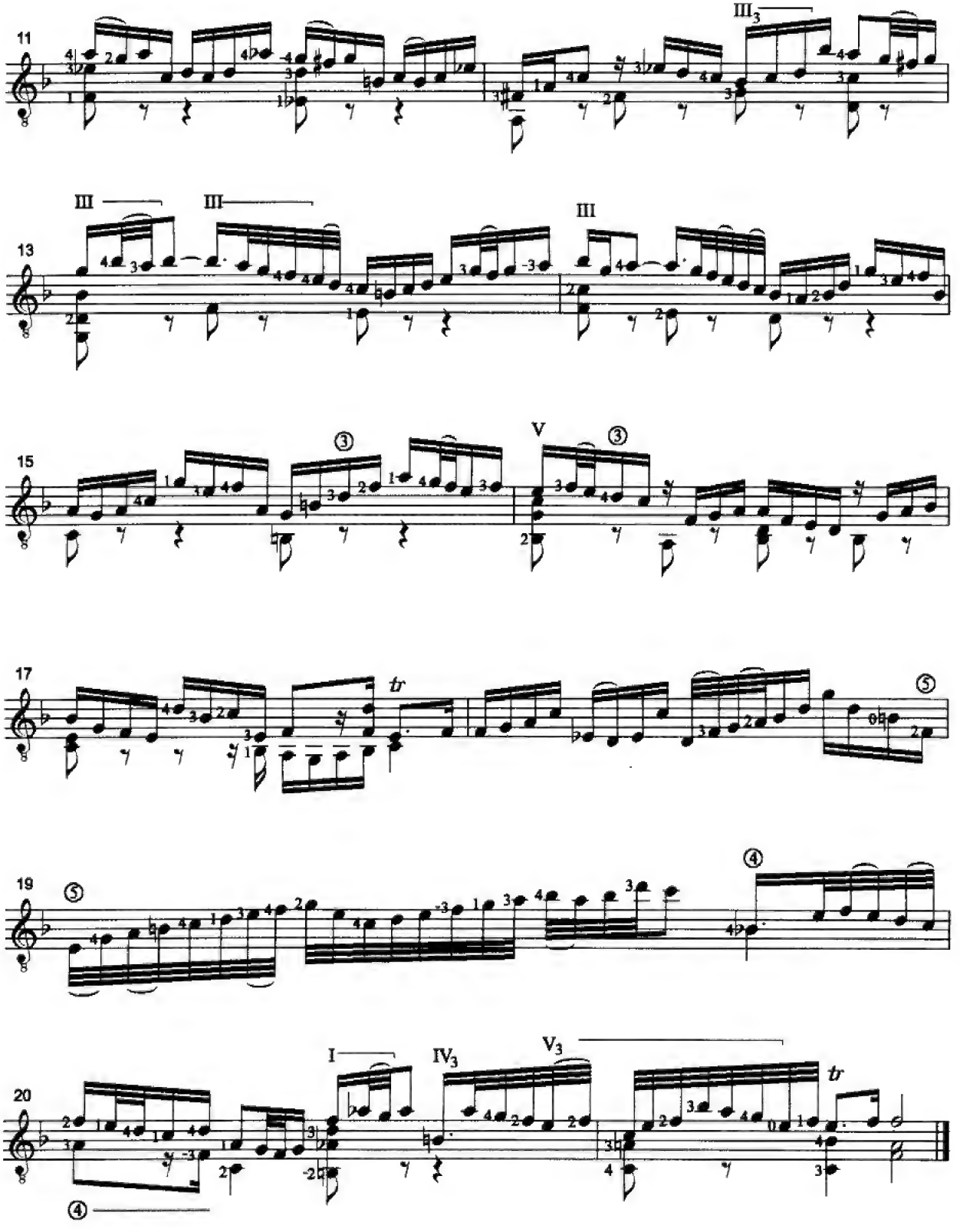
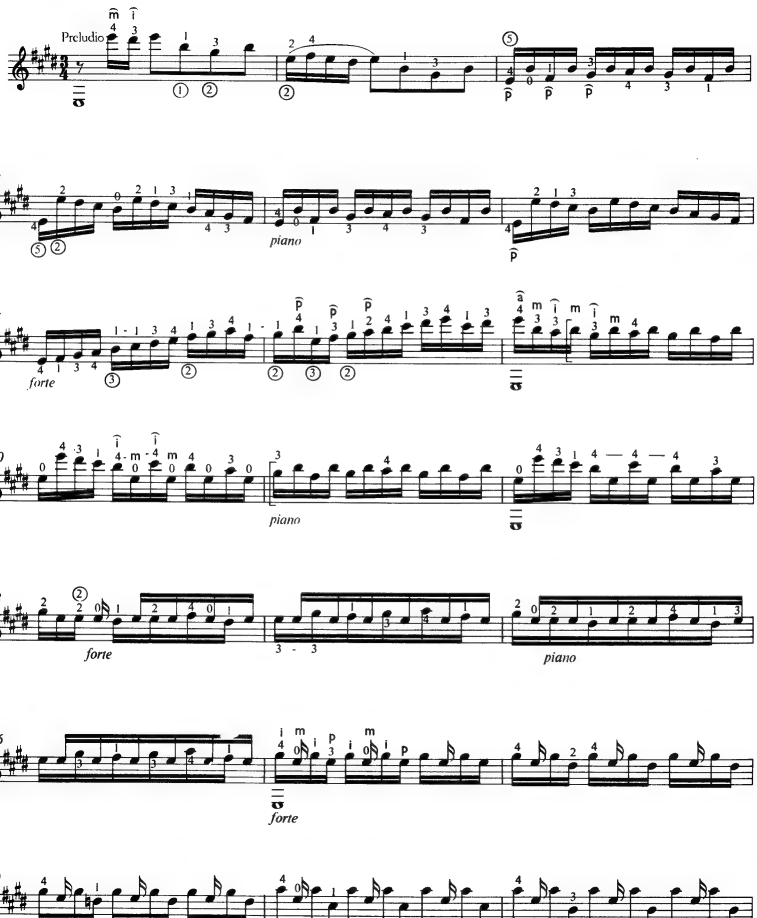
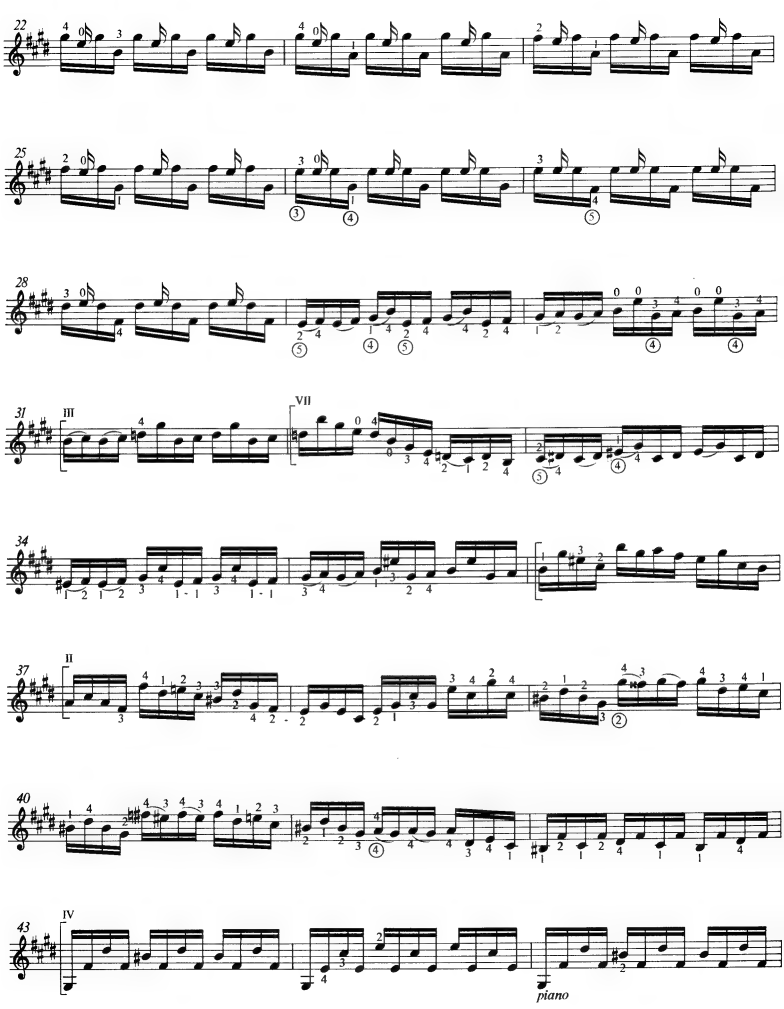
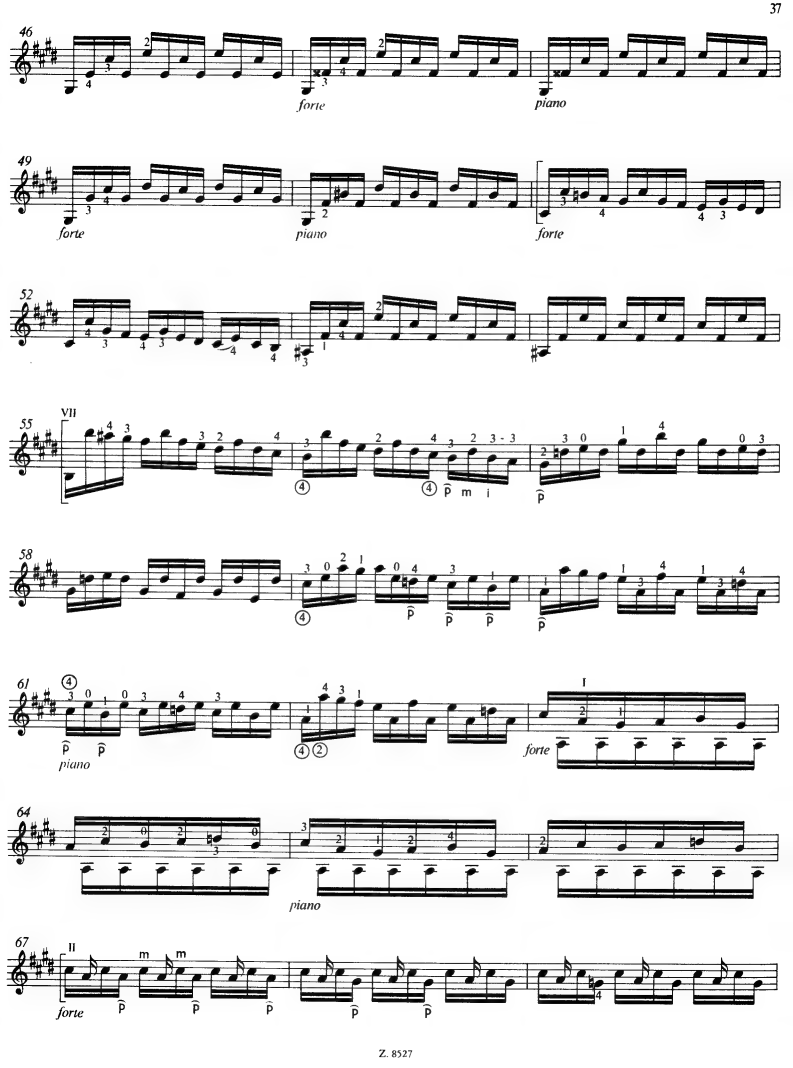
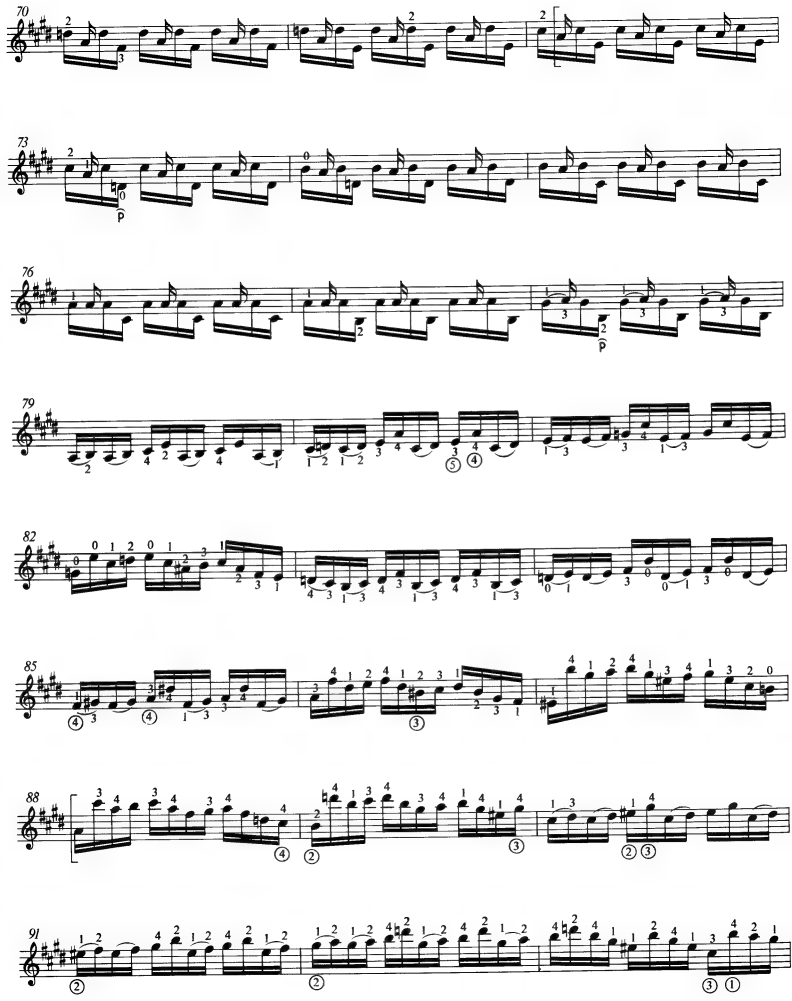

11
III3
13
III
III
III
15
V
17
tr
19
20
I
IV3
V3
tr

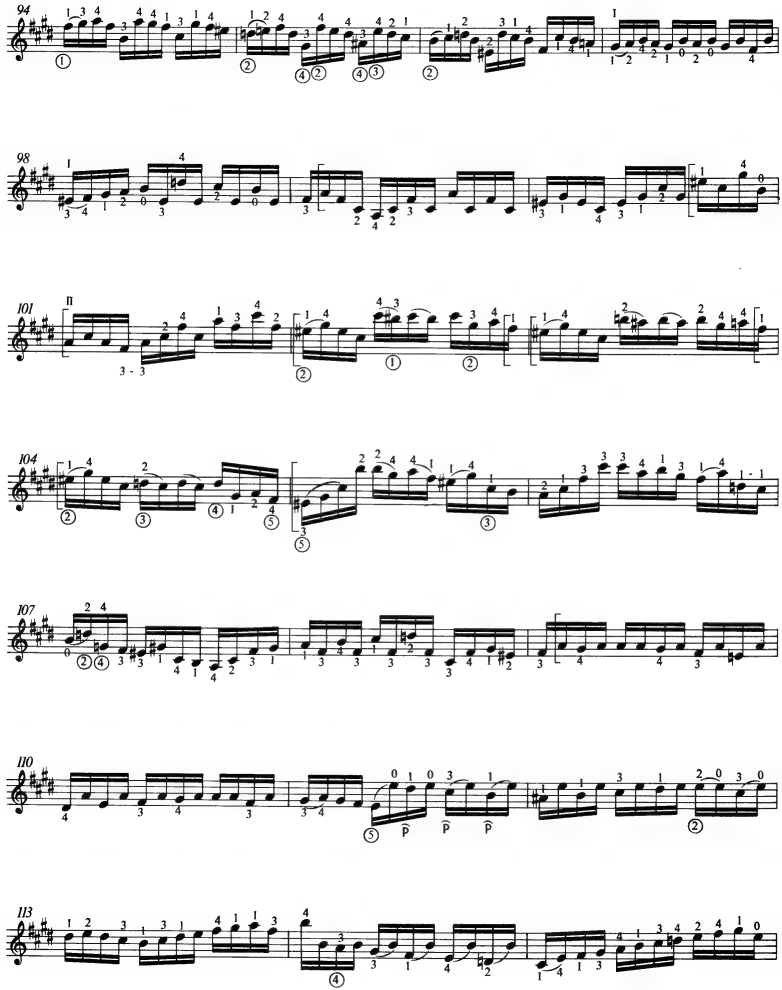
PARTITA III

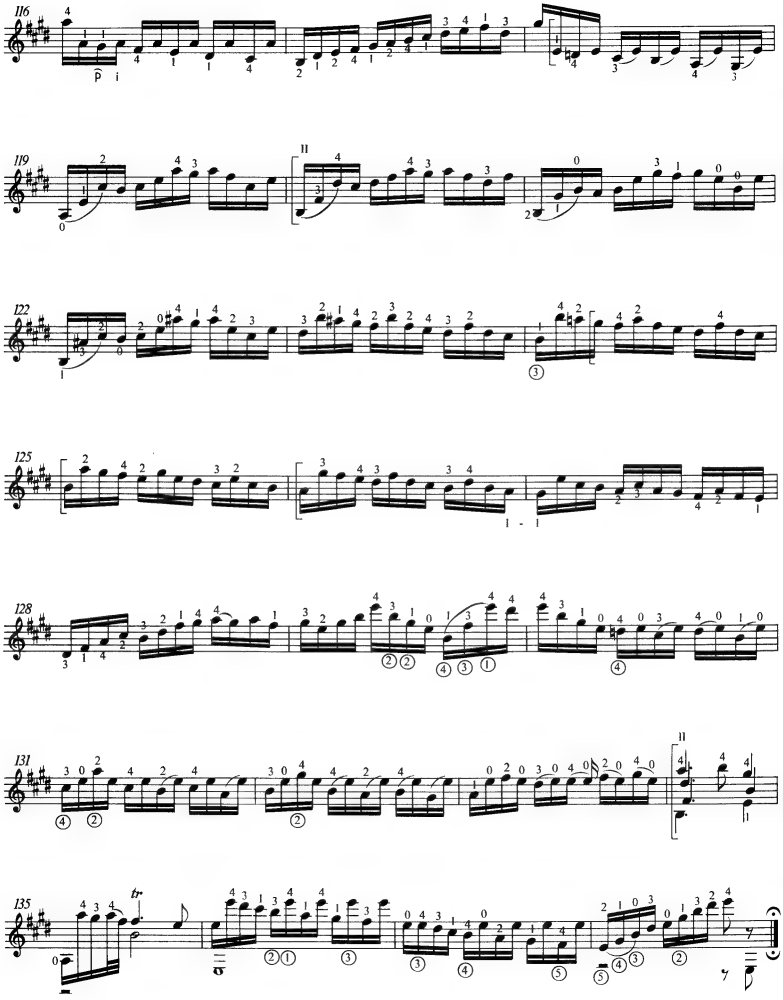


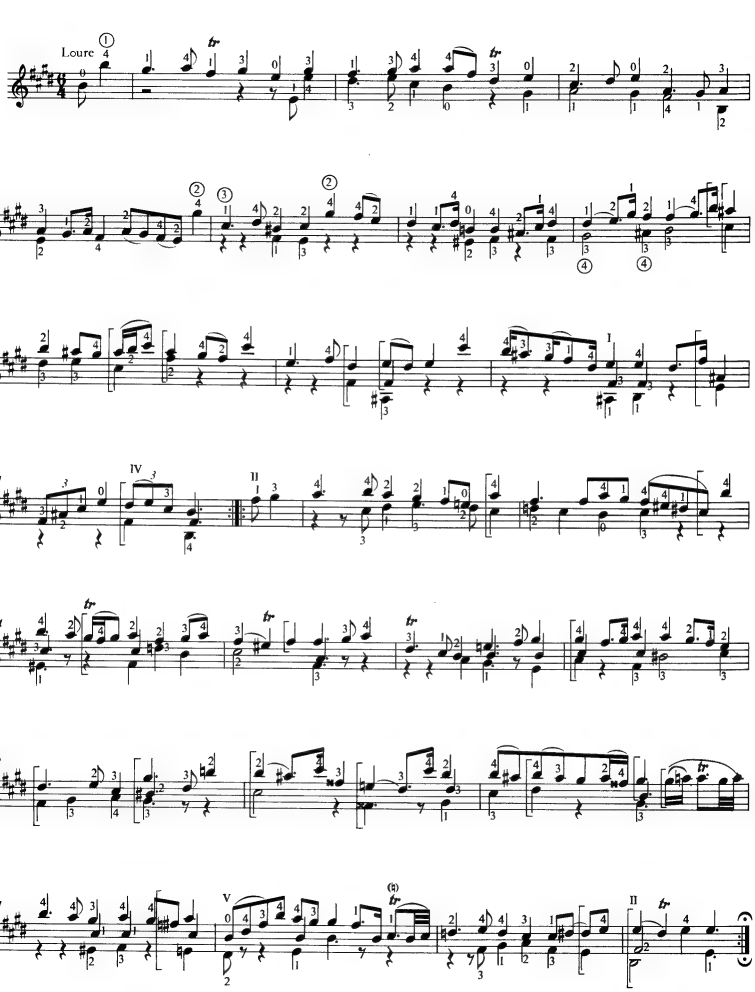

22
25
28
31
III
VII
34
37
II
40
43
IV
piano


46
forte
piano
49
forte
piano
forte
52
55
VII
p m i
p
58
p
p p
p
61
piano
forte
64
piano
67
II
forte
m
m

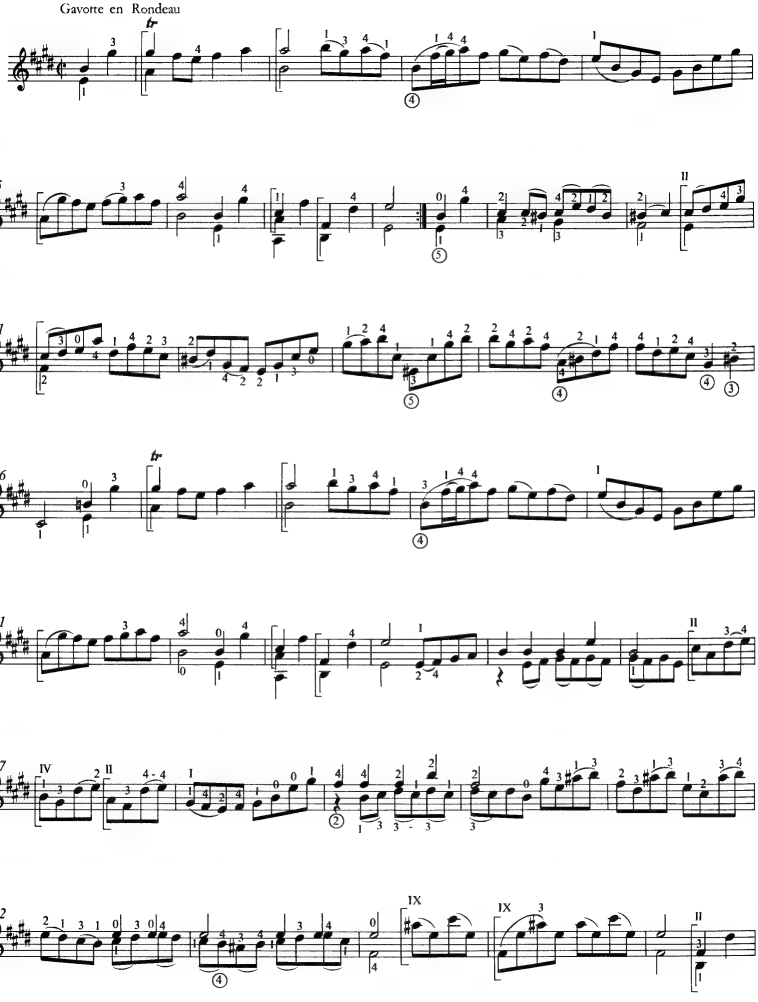


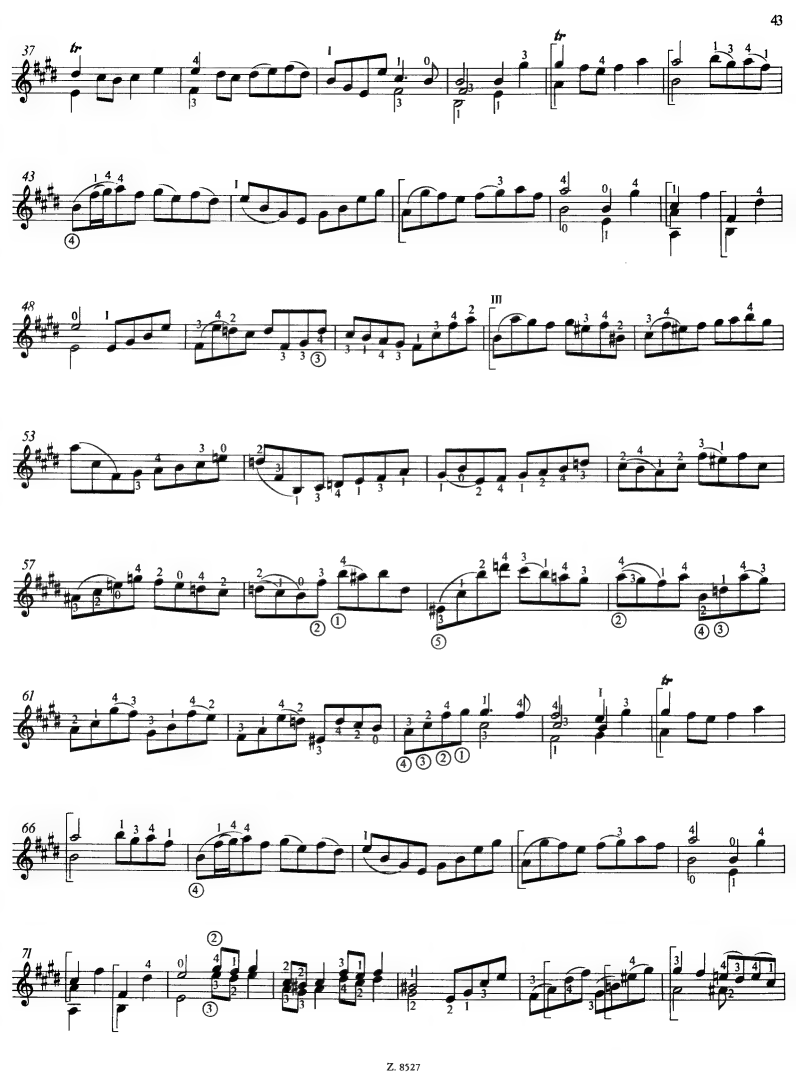


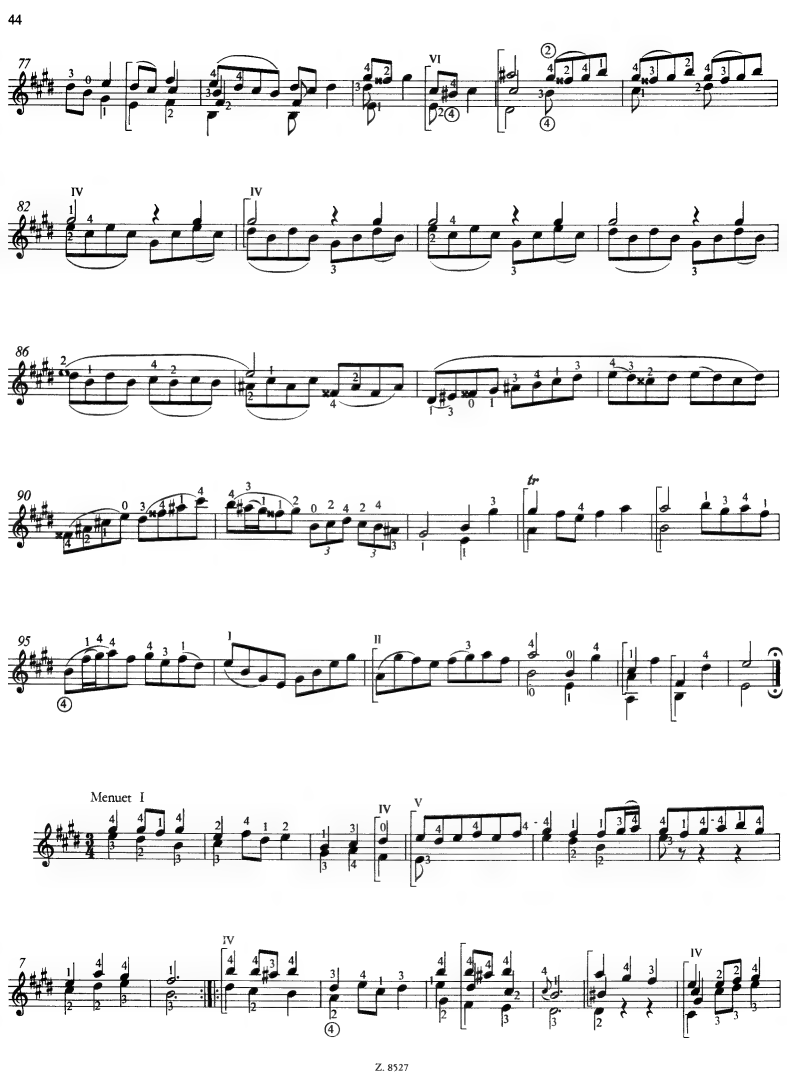

116
119
122
125
128
131
135
tr

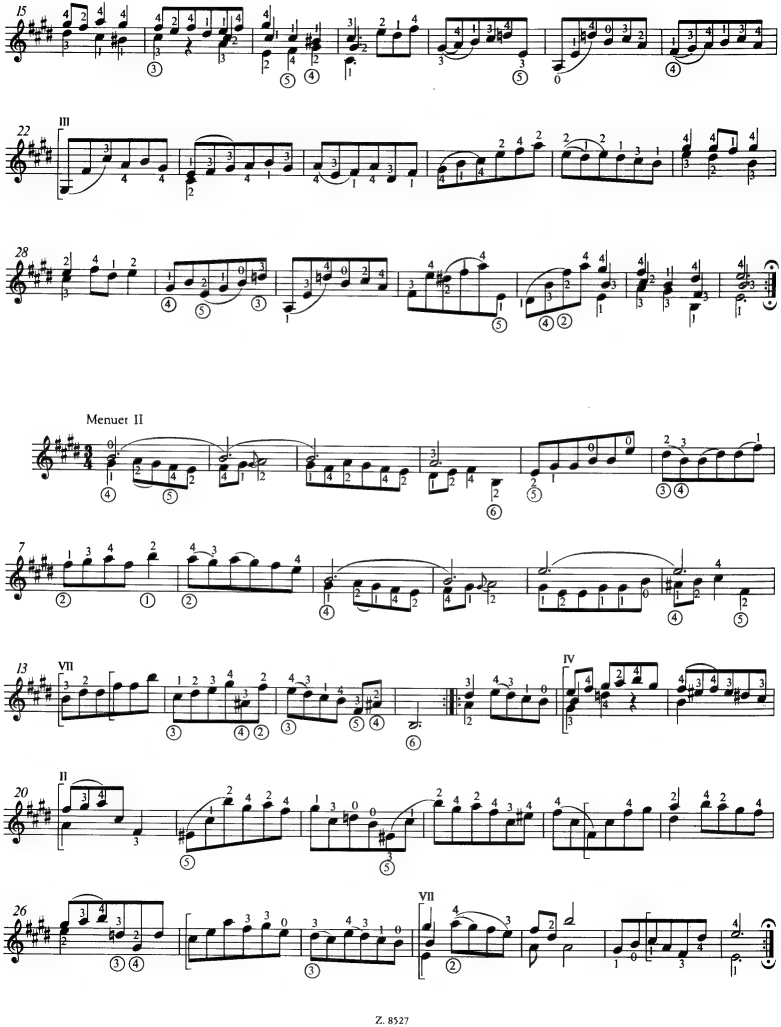

Loure

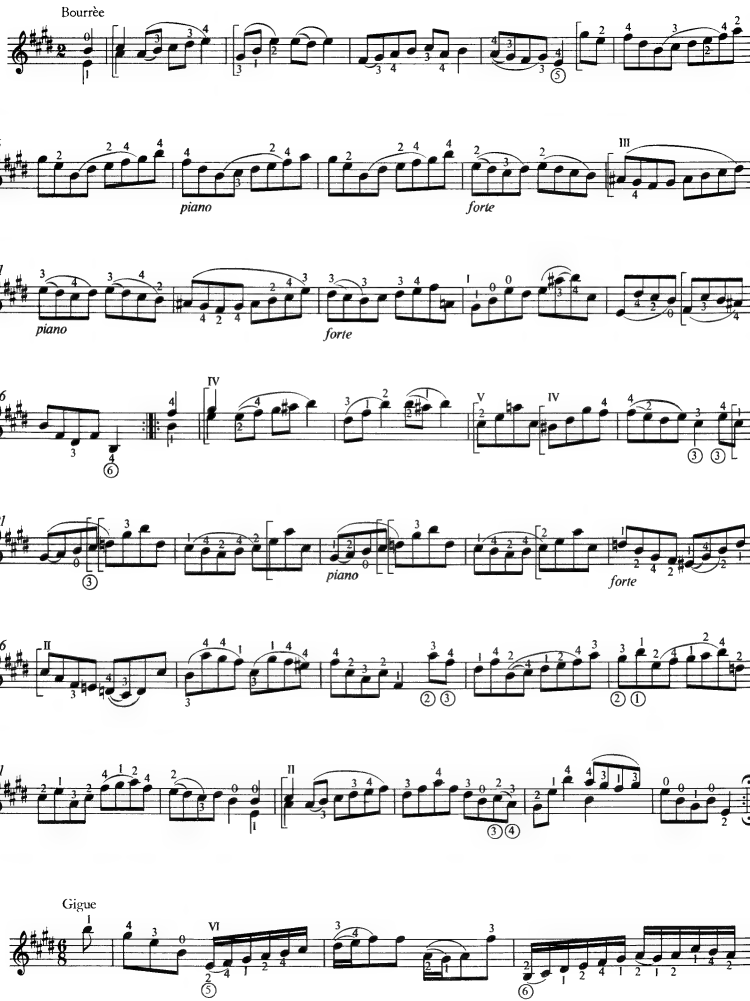
Gavotte en Rondeau

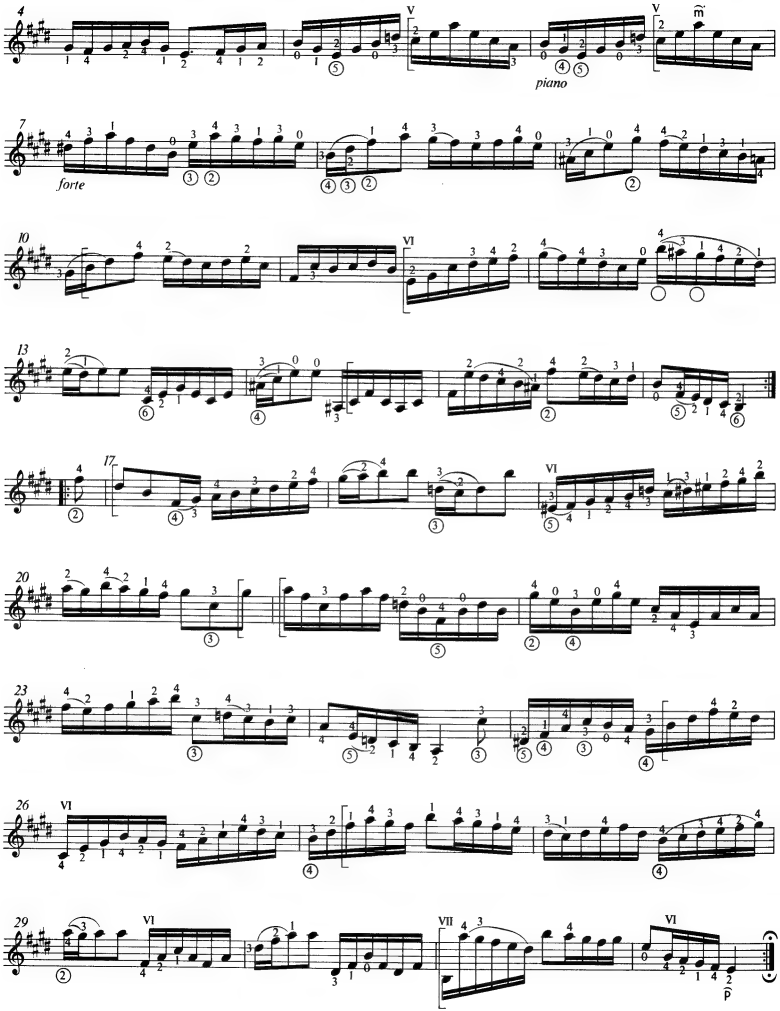





77
82
86
90
95
Menuet I
7


15
III
22
28
Menuet II
7
VII
13
IV
II
20
VII
26

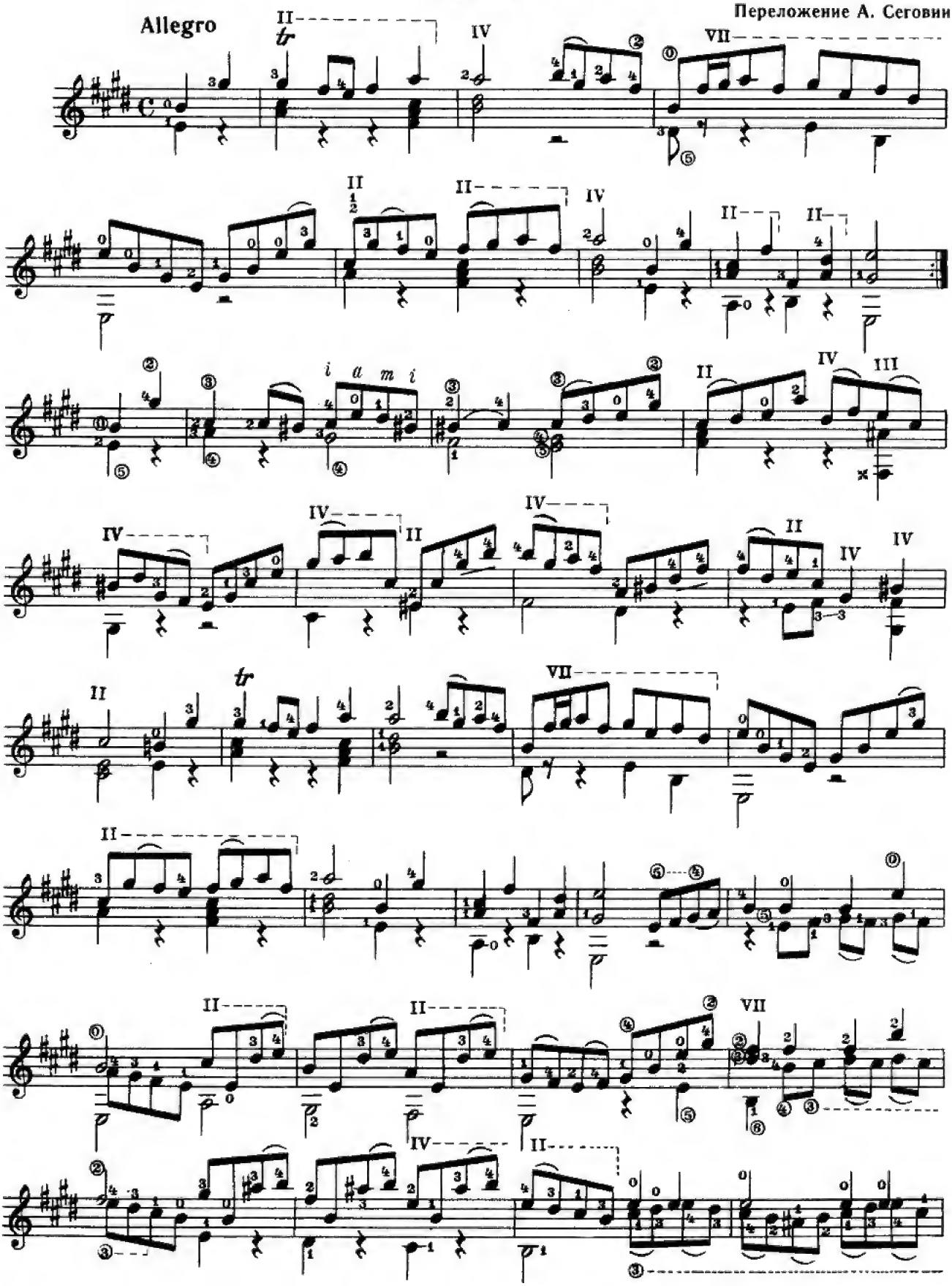

Bourrée
piano
forte
piano
forte
piano
forte
Gigue

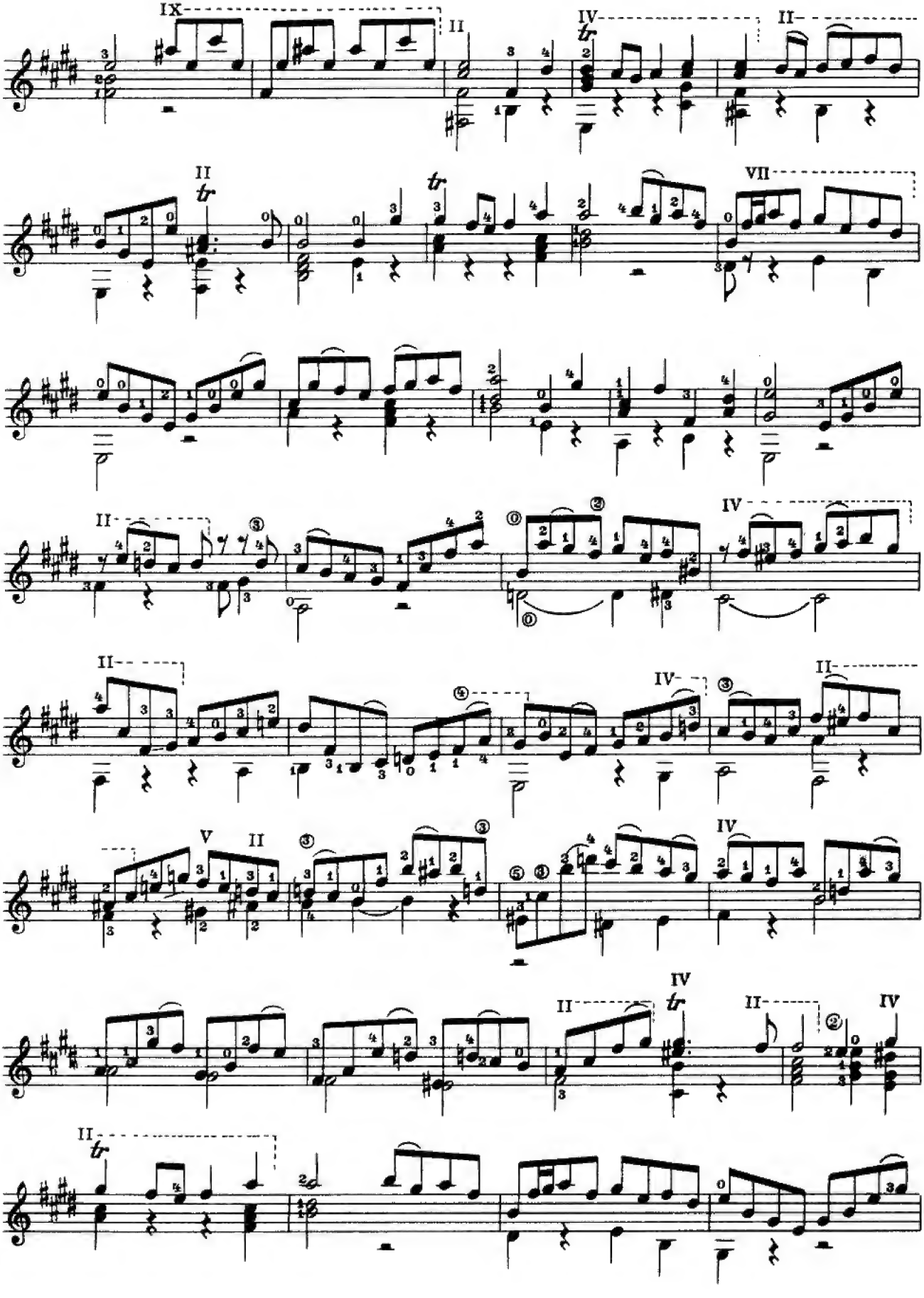

4
V
piano
7
forte
10
VI
13
17
VI
20
23
26
VI
29
VI
VII
VI
p

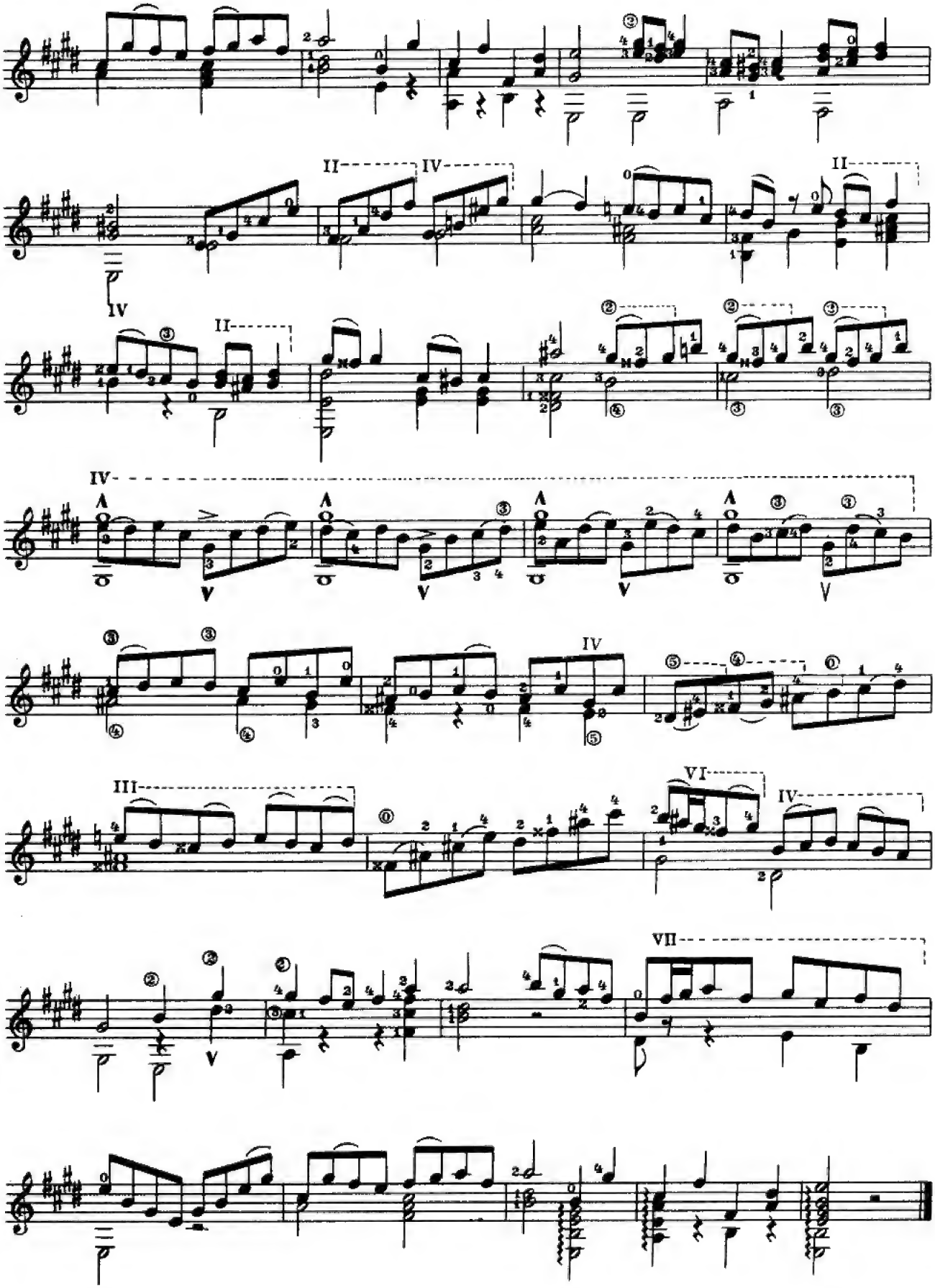
ГАВОТ

И. С. БАХ

Переложение А. Сеговии







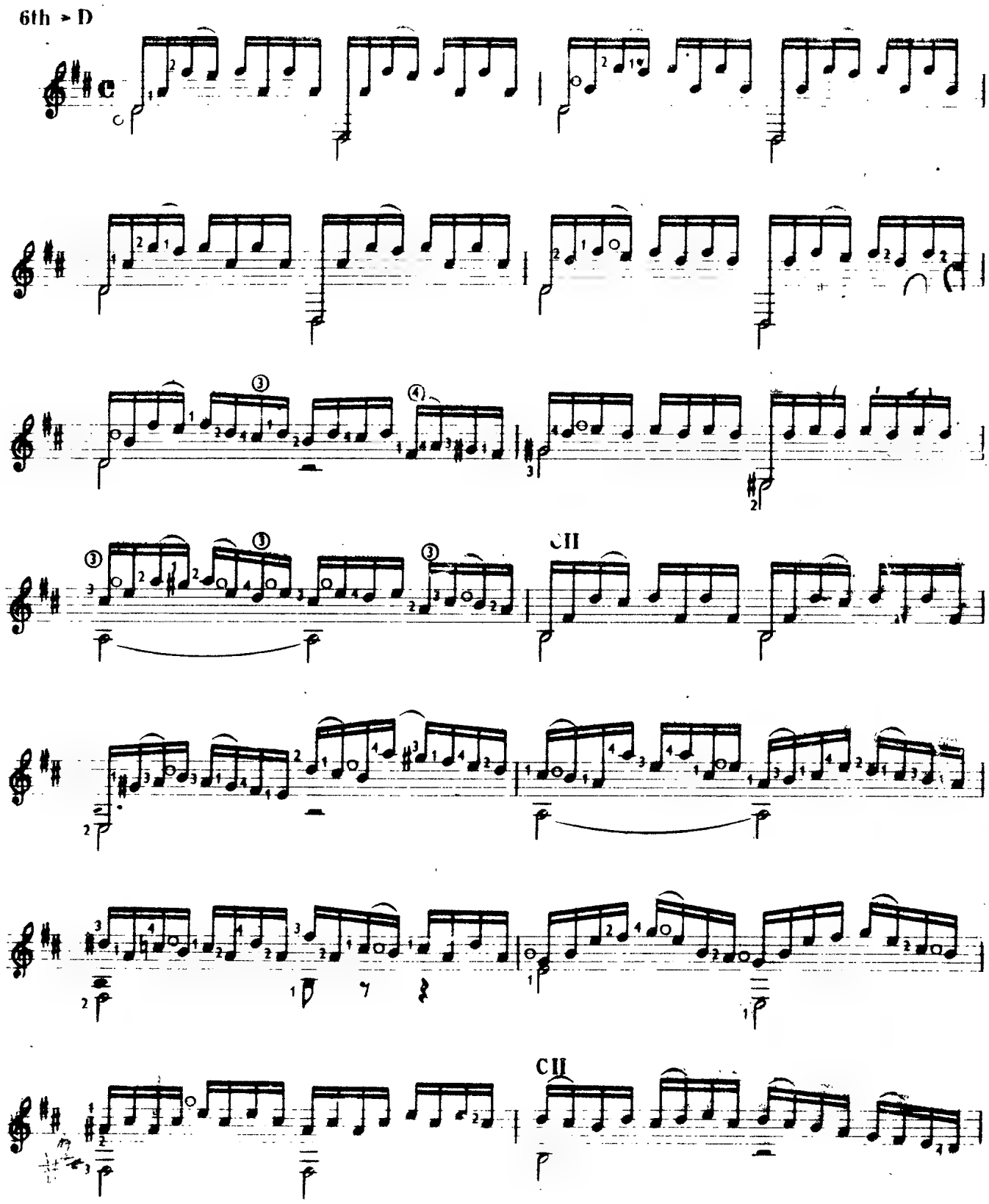
'CELLO SUITE No. I

Arranged for Guitar
by JOHN W. DUARTE

J. S. BACH

I. Prelude

6th = D



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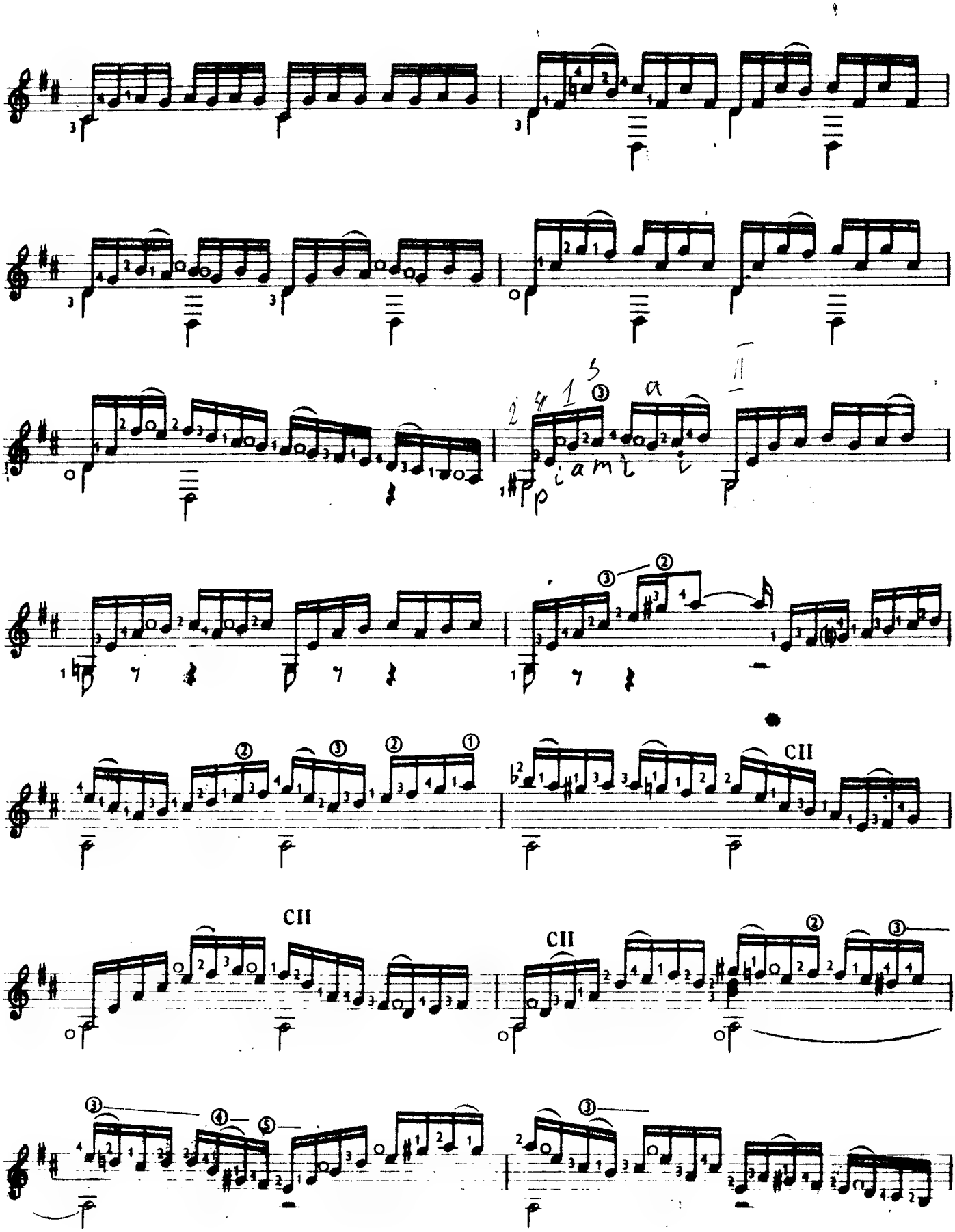
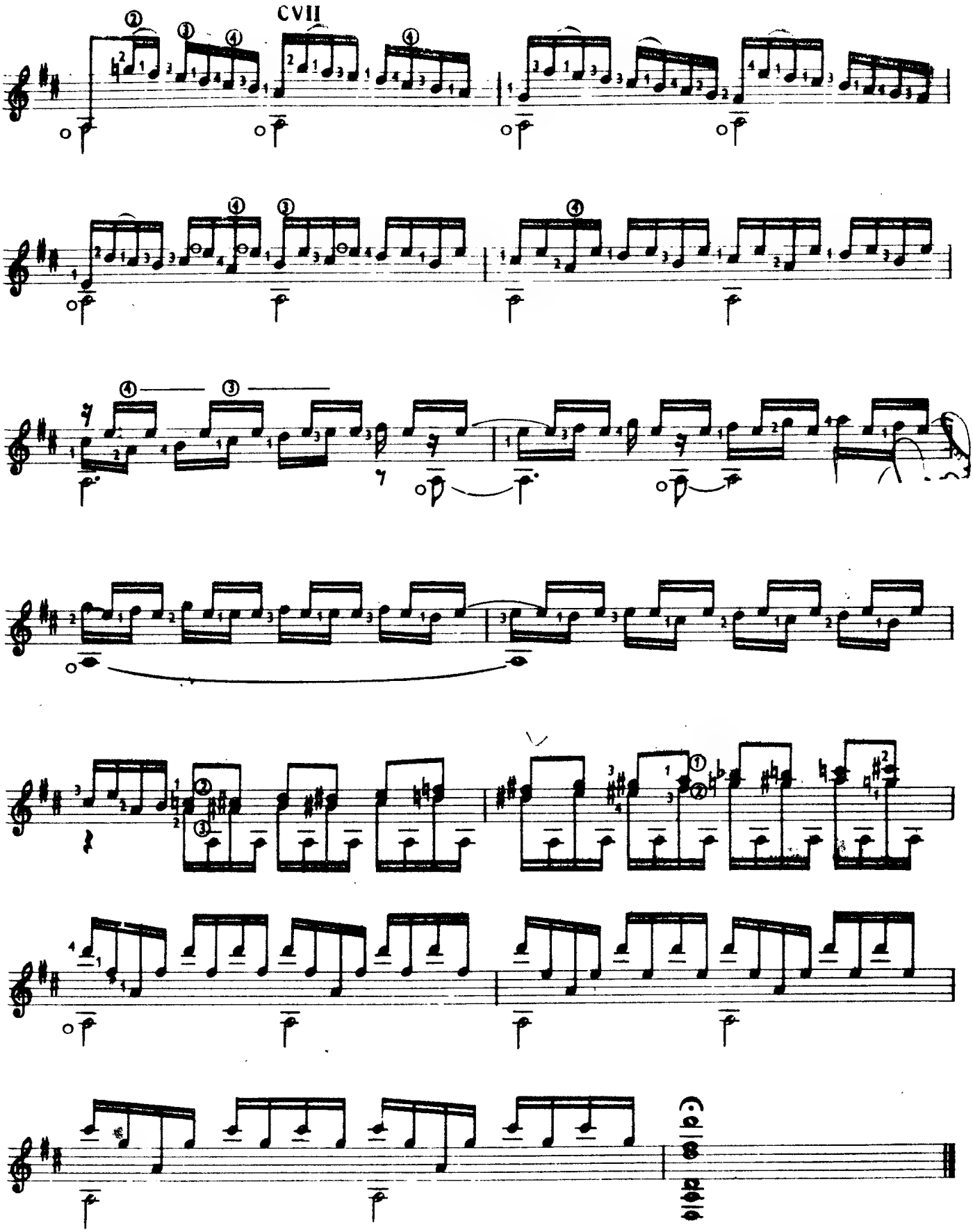
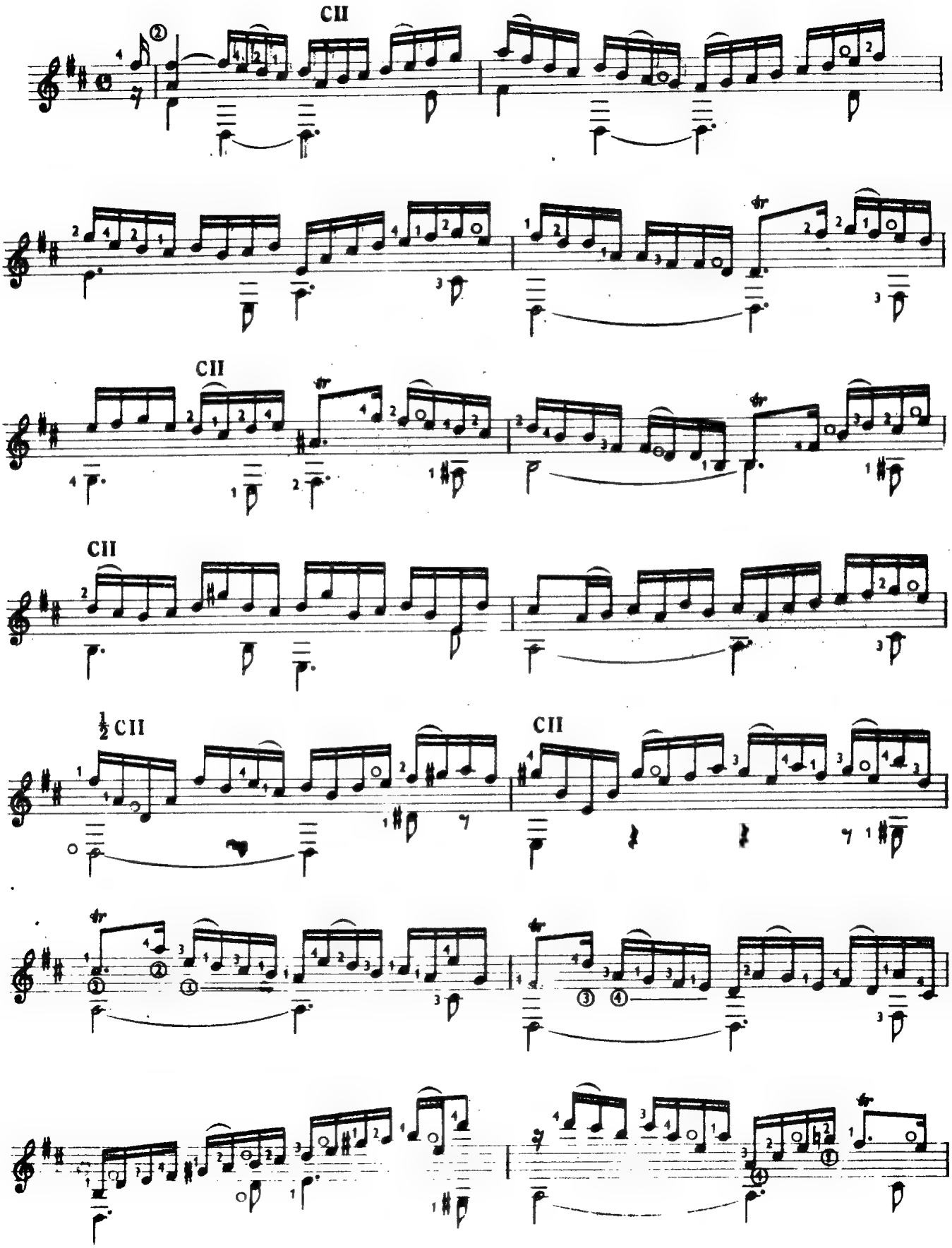
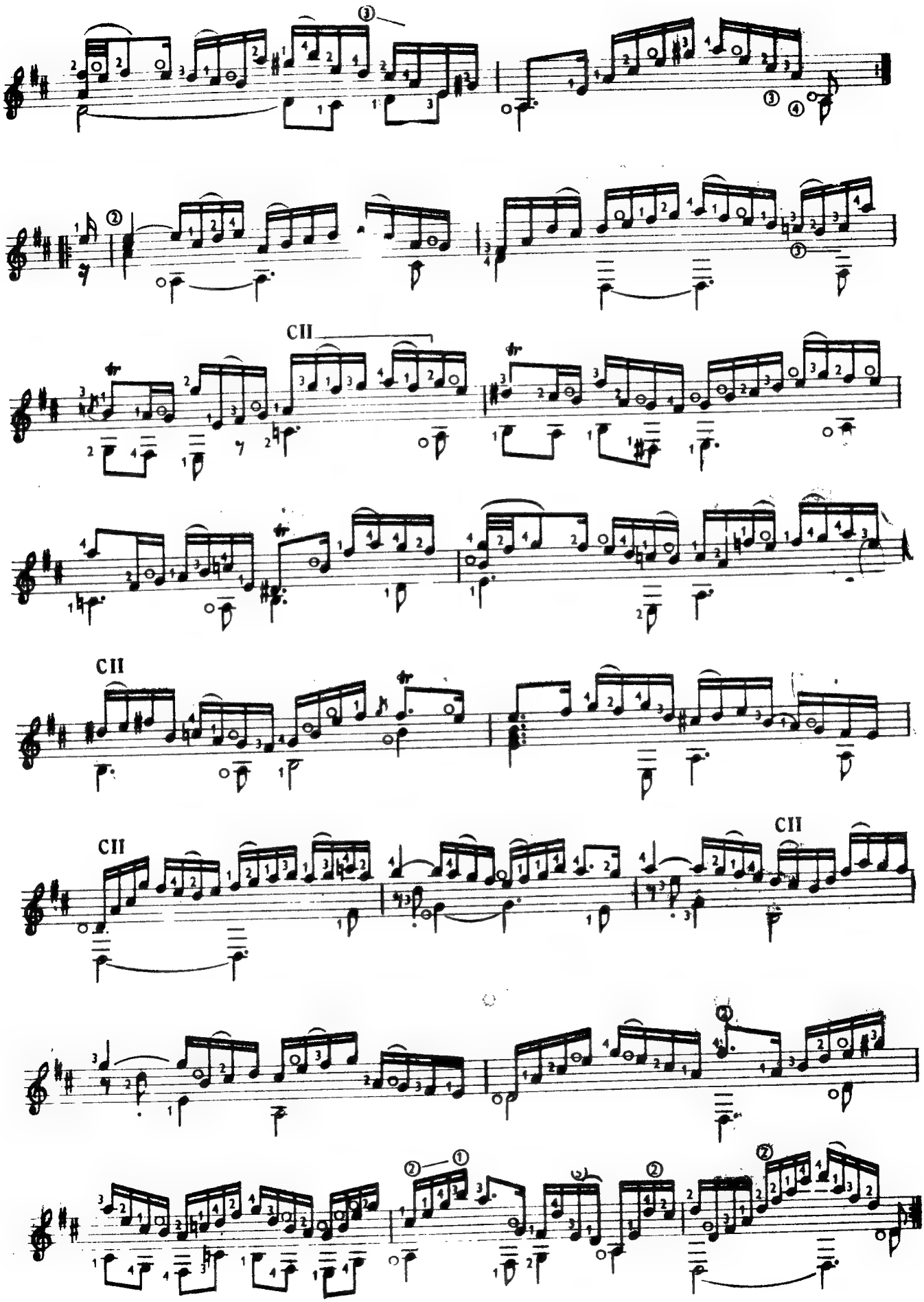

CII
CII
CII

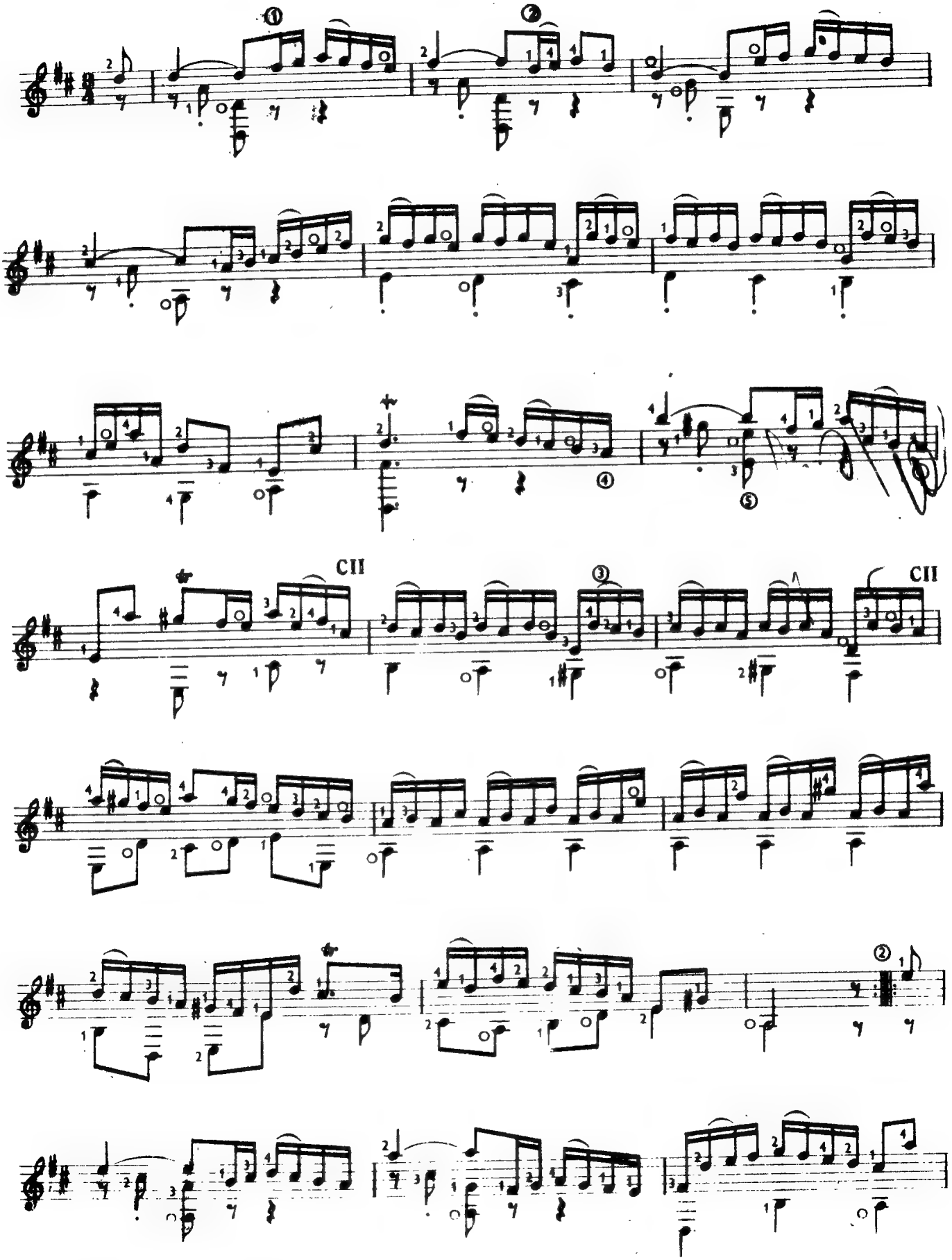

CVII

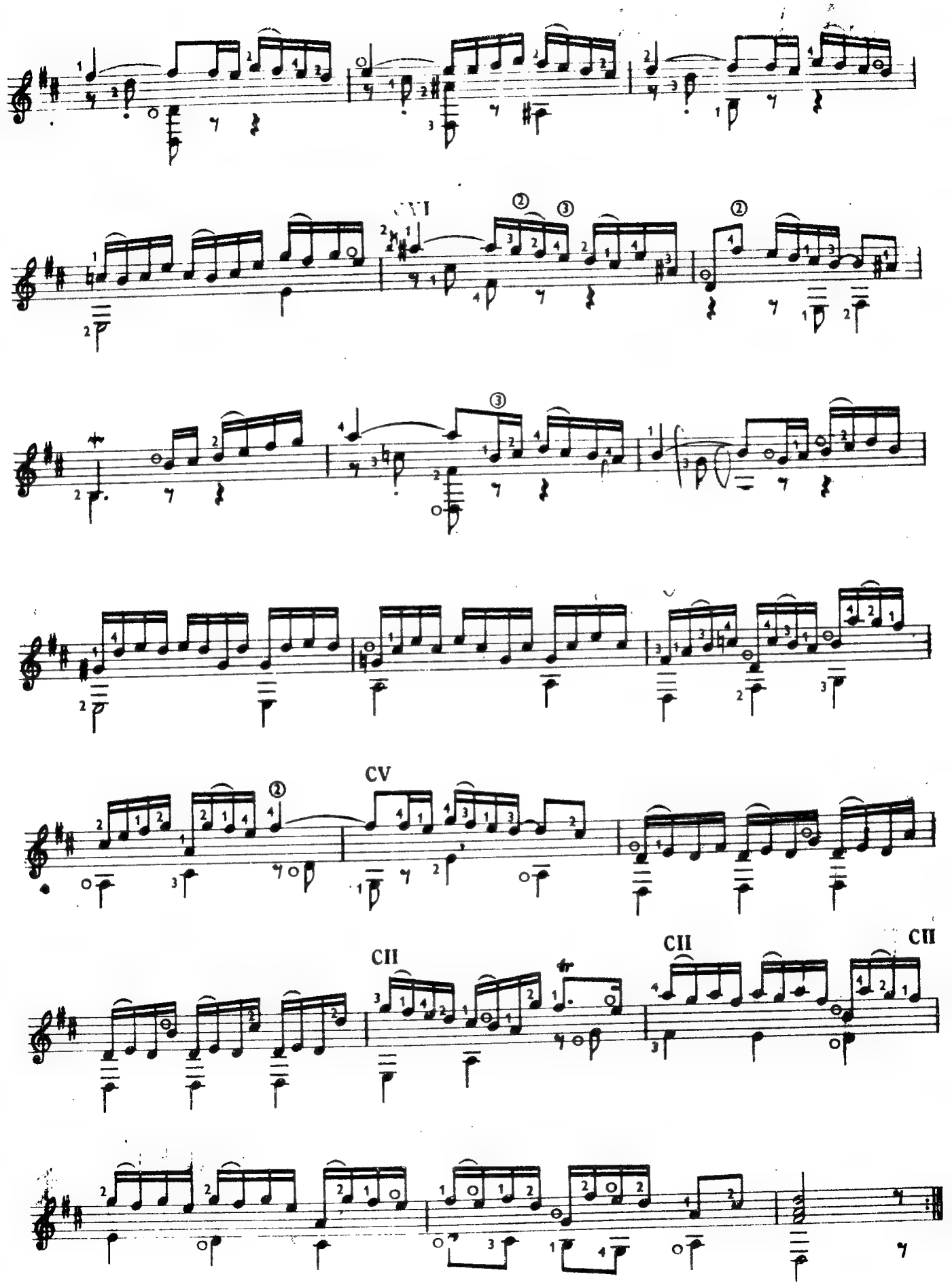
II. Allemande



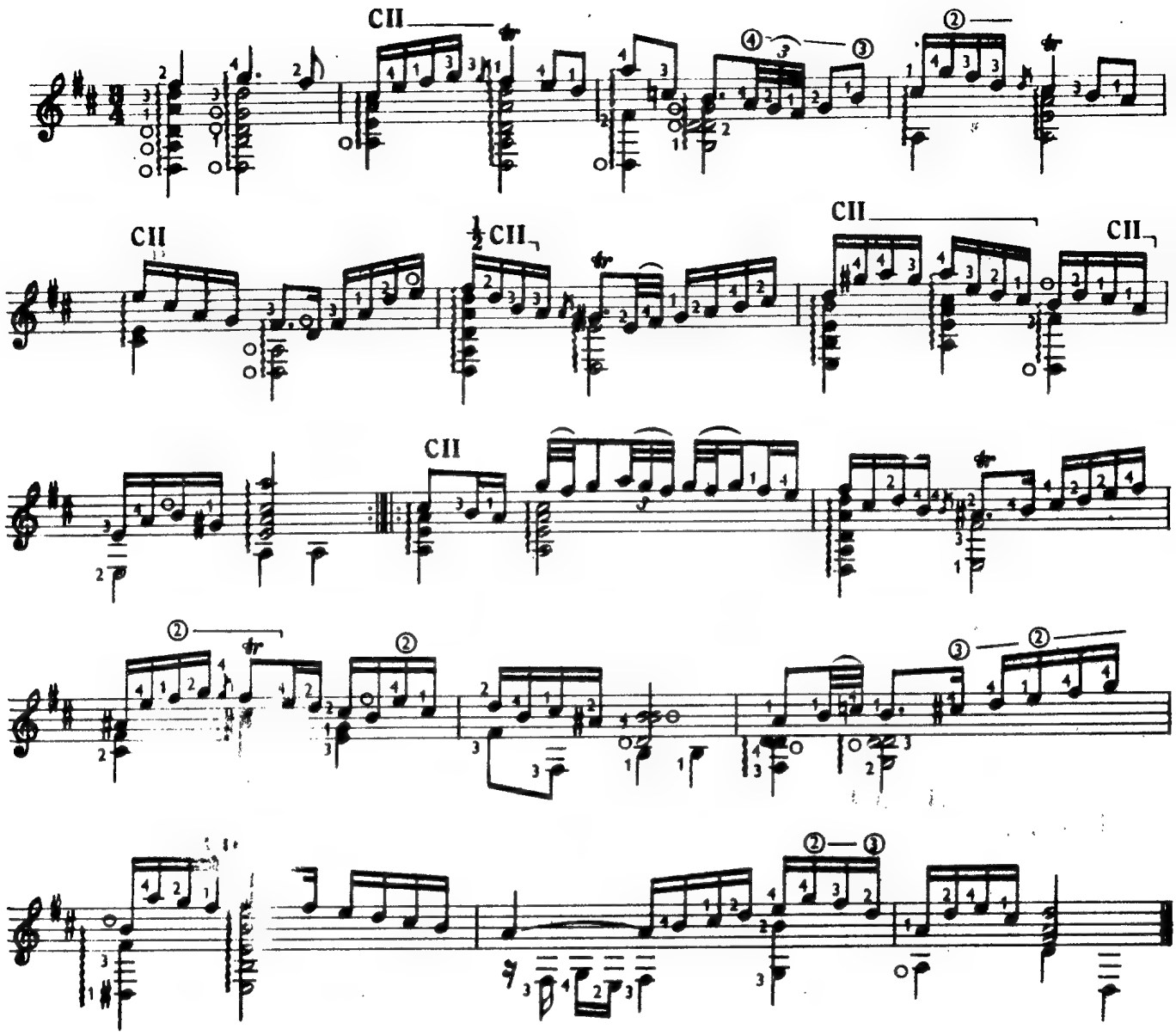

CII
CII
CII
CII

III. Courante

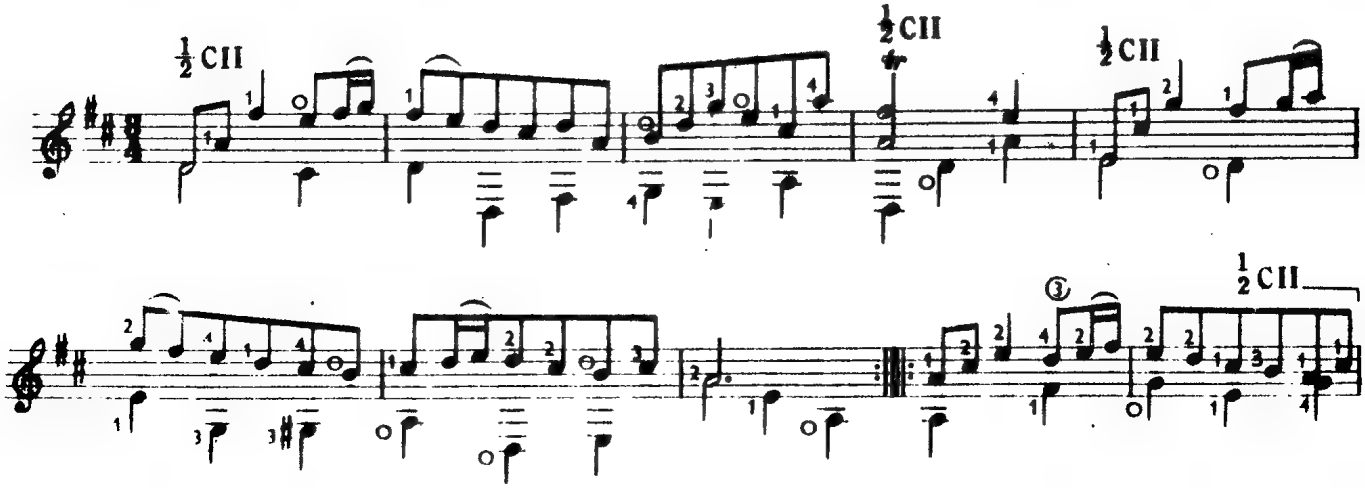


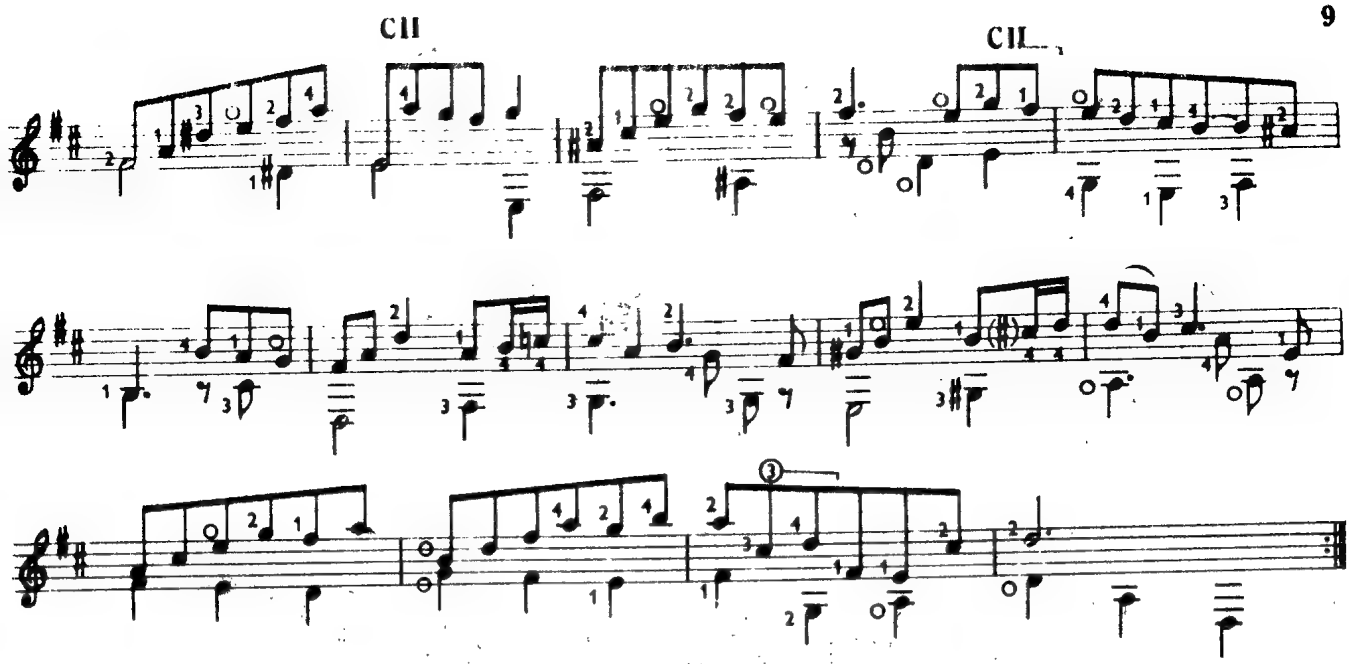

CVI
CV
CII
CII
CII

IV. Sarabande

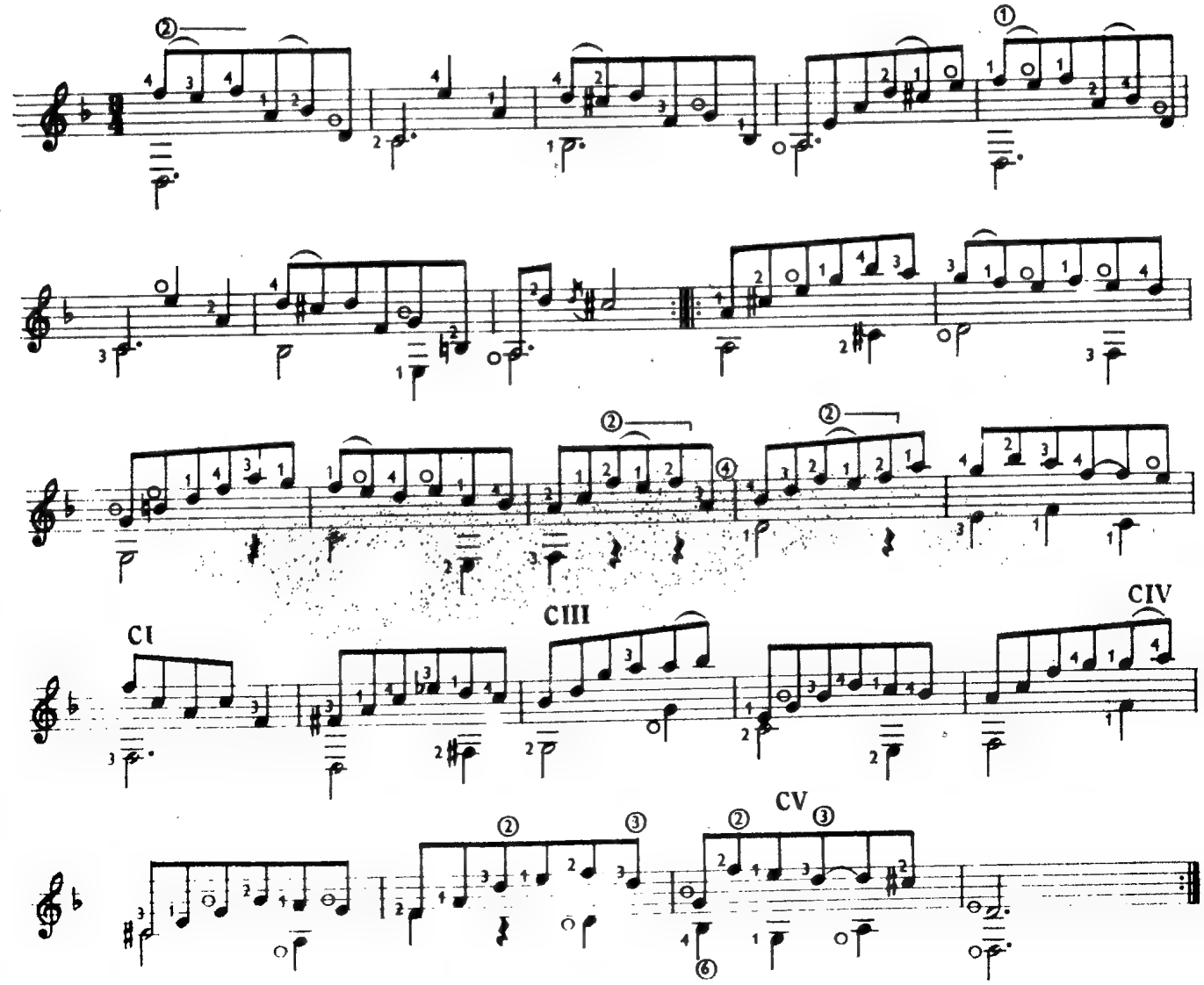


V. Minuet I.



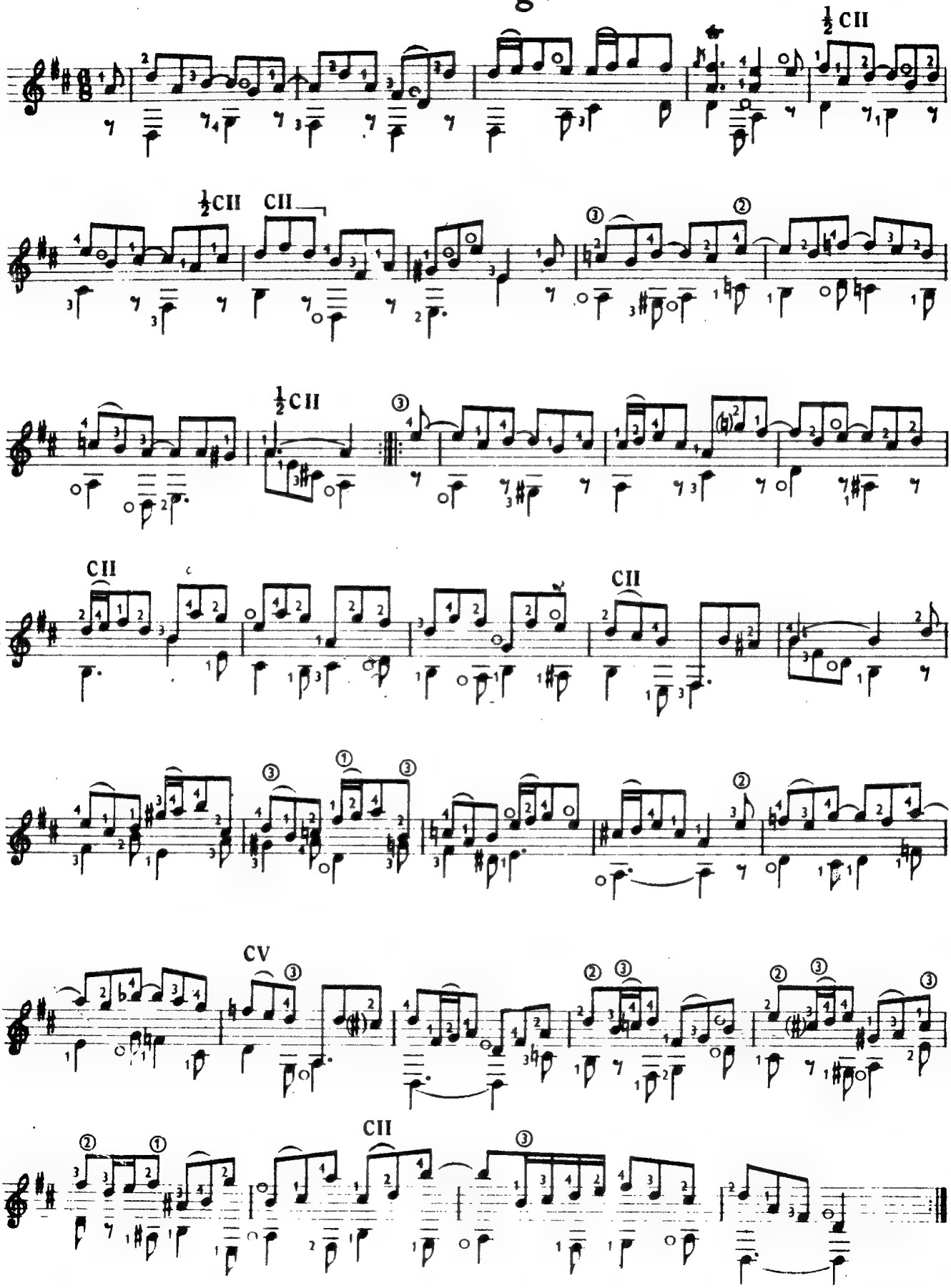


Minuet II.



Segue Minuet I senza ripetizione

VI. Gigue



Printed in England

JOH. SEB. BACH

SUITE NR. 1

Guitar solo

(Original for cello)

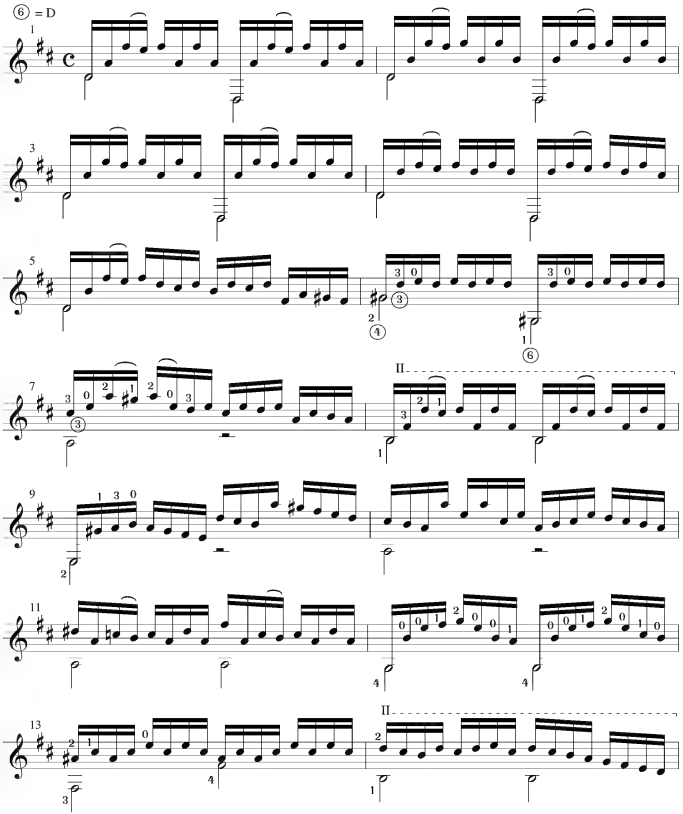
Revised and fingered
by
Eythor Thorlaksson

The Guitar School - Iceland
www.eythorsson.com.

SVÍTA NR. 1

PRELÚDÍA

Joh. Seb. Bach



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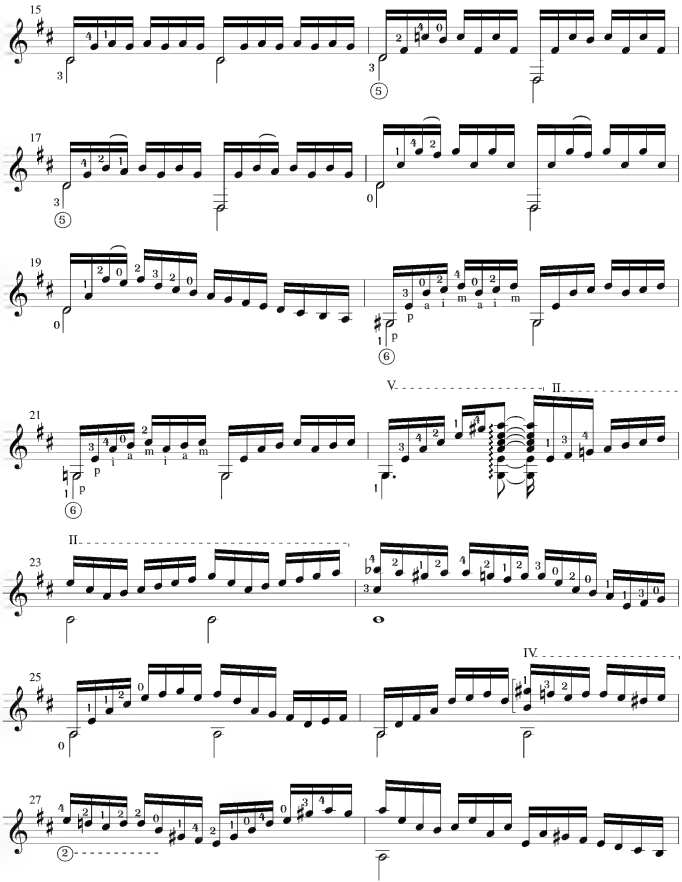
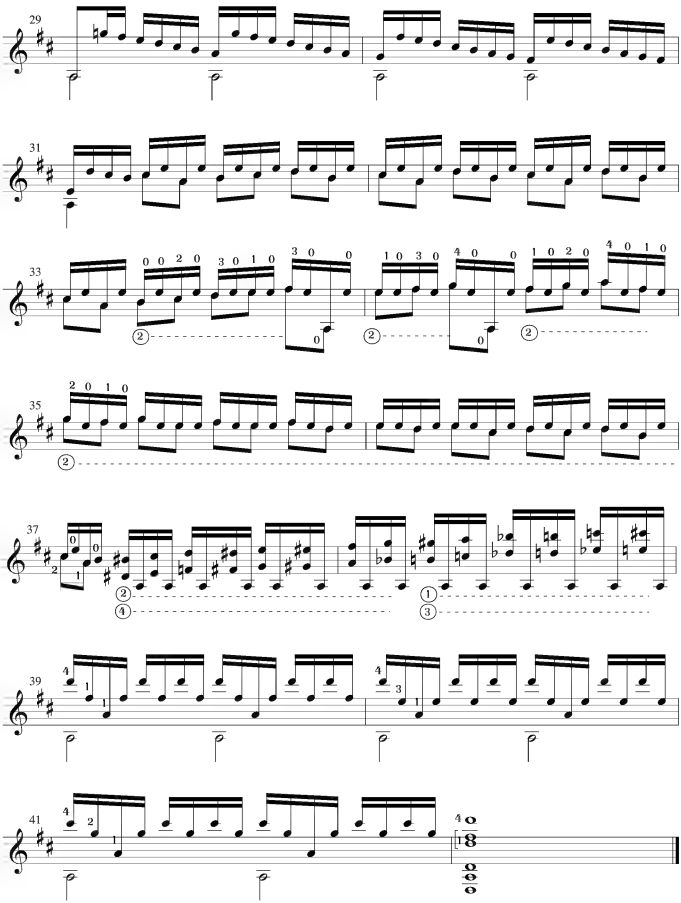
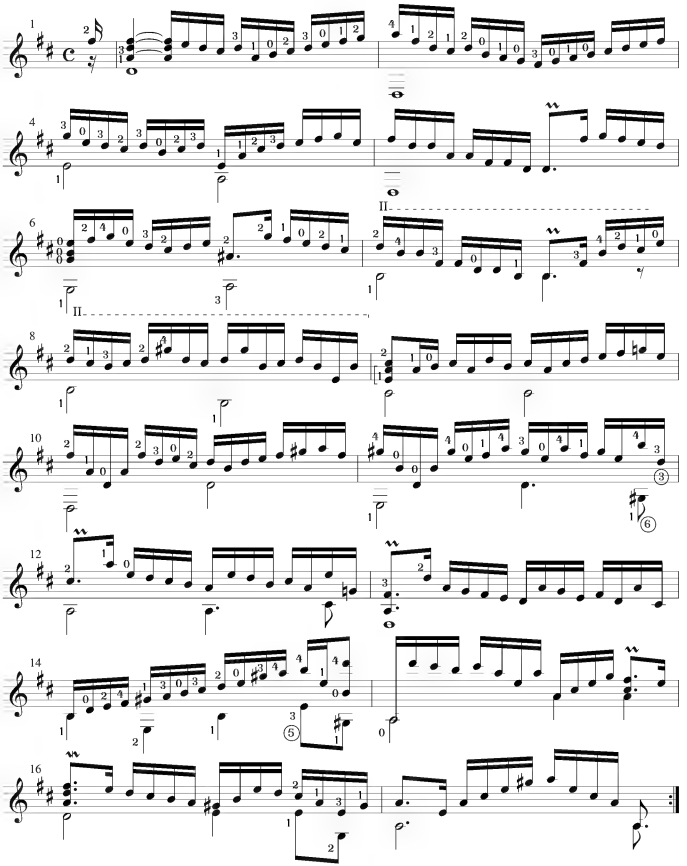
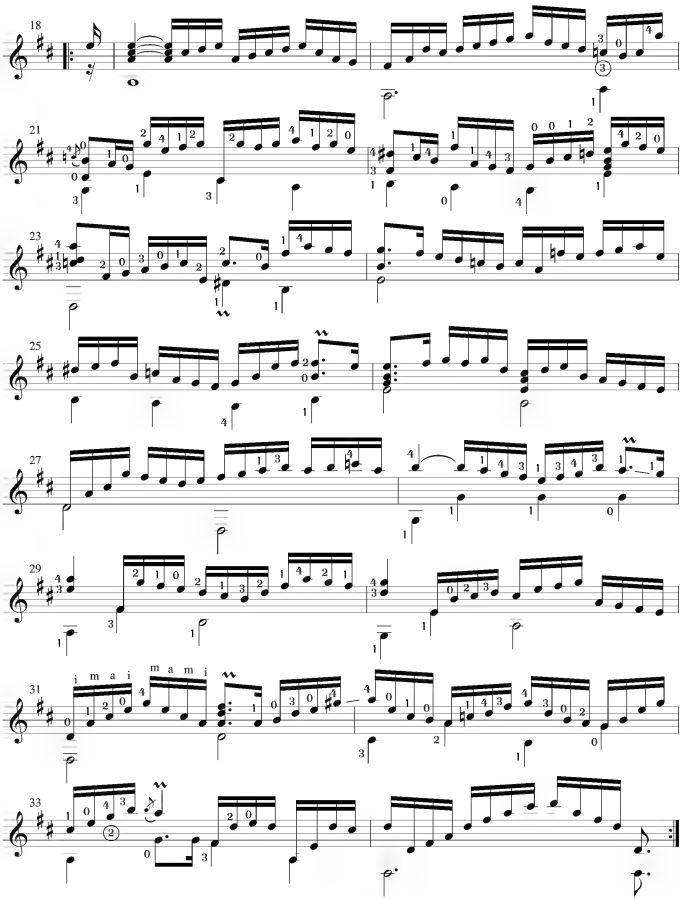
www.eythorsson.com.



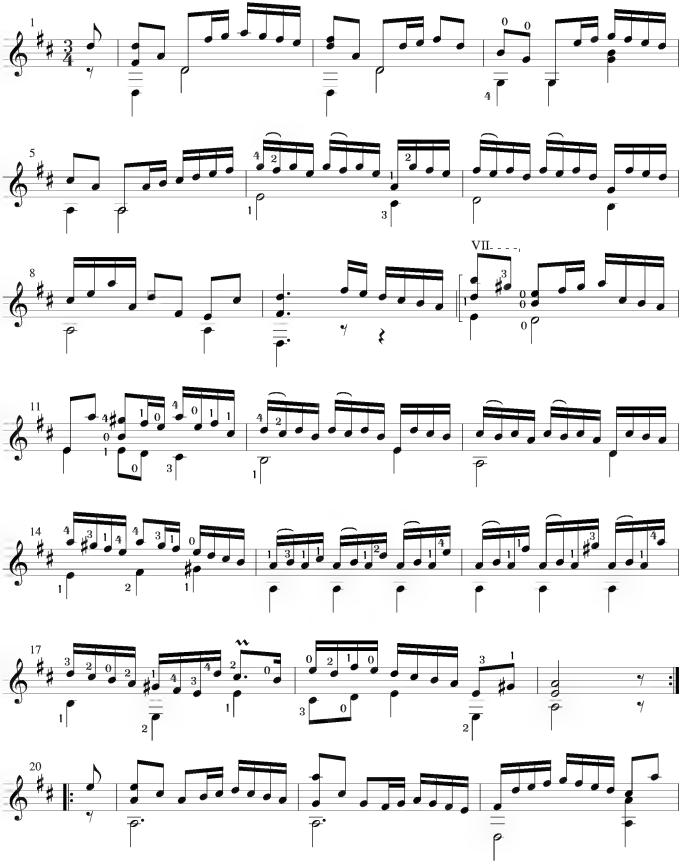


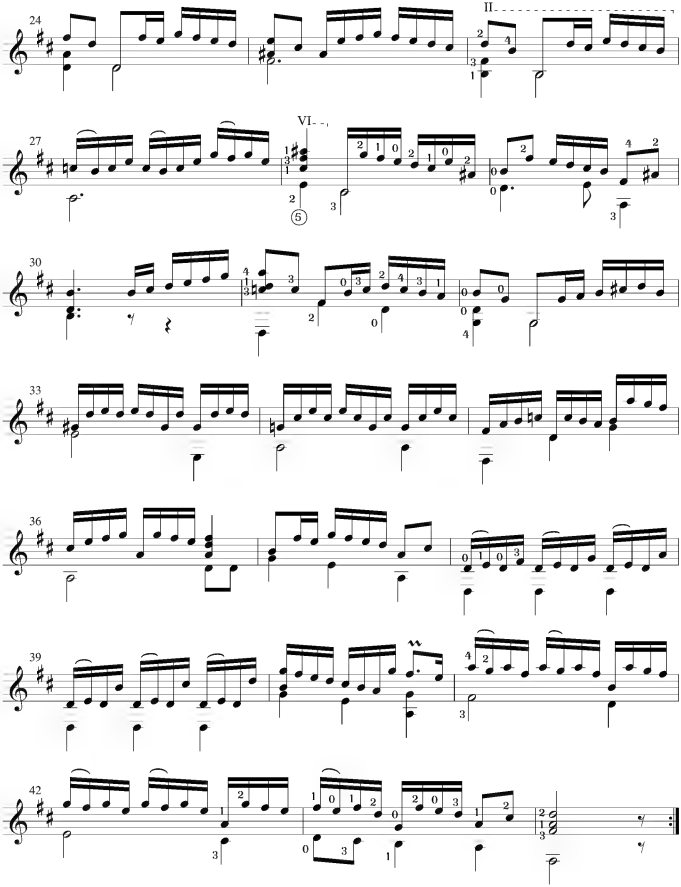
ALLEMANDE




18
21
23
25
27
29
31
i m a i
m a m i
33

COURANTE

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II
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VI
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36
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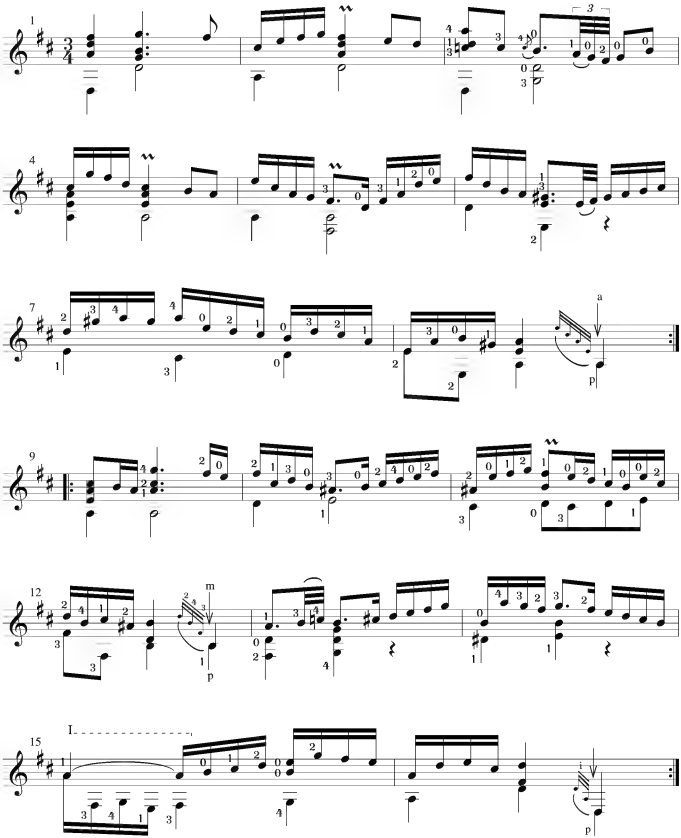
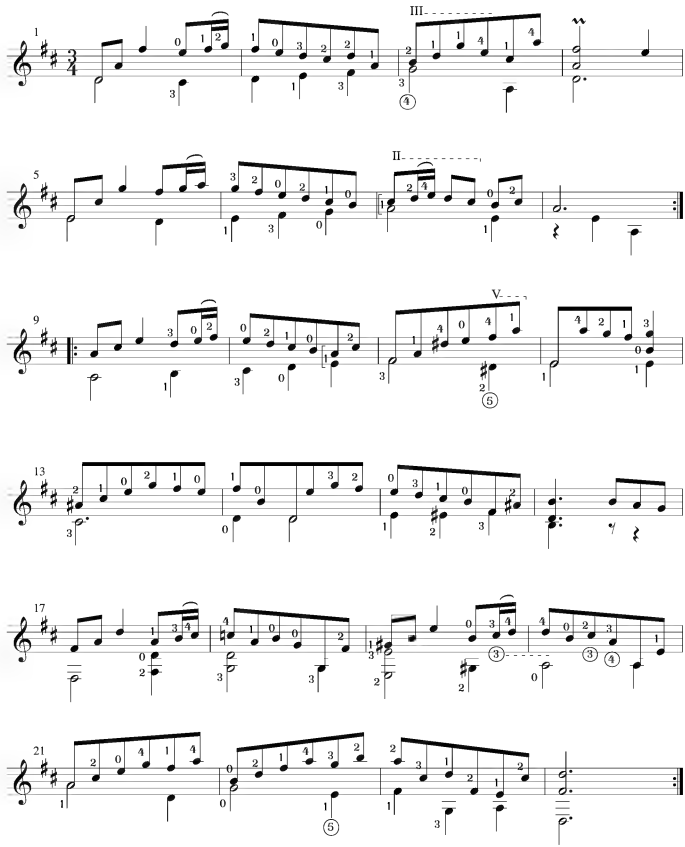
42

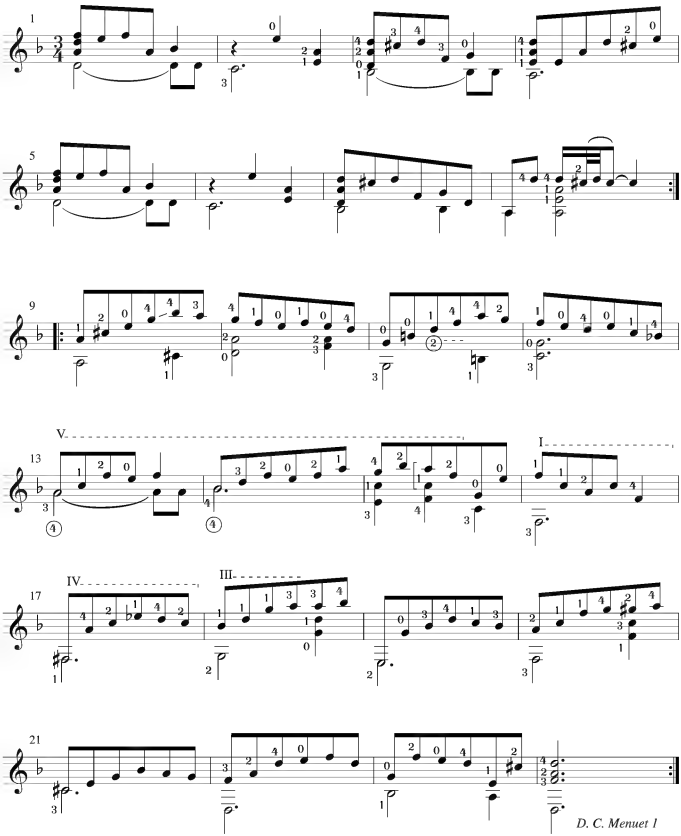
SARABANDE



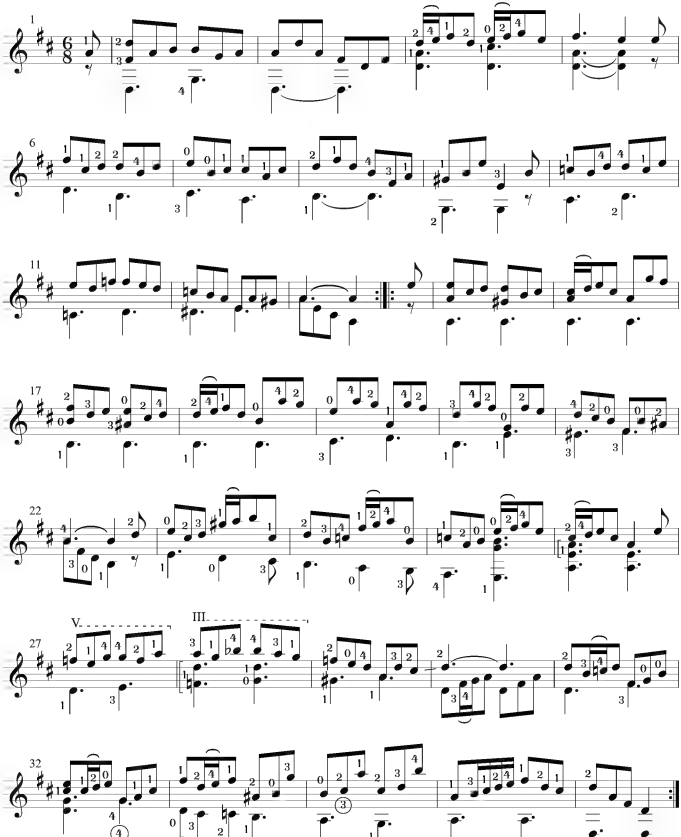
MENUET I



MENUET II



GIGUE



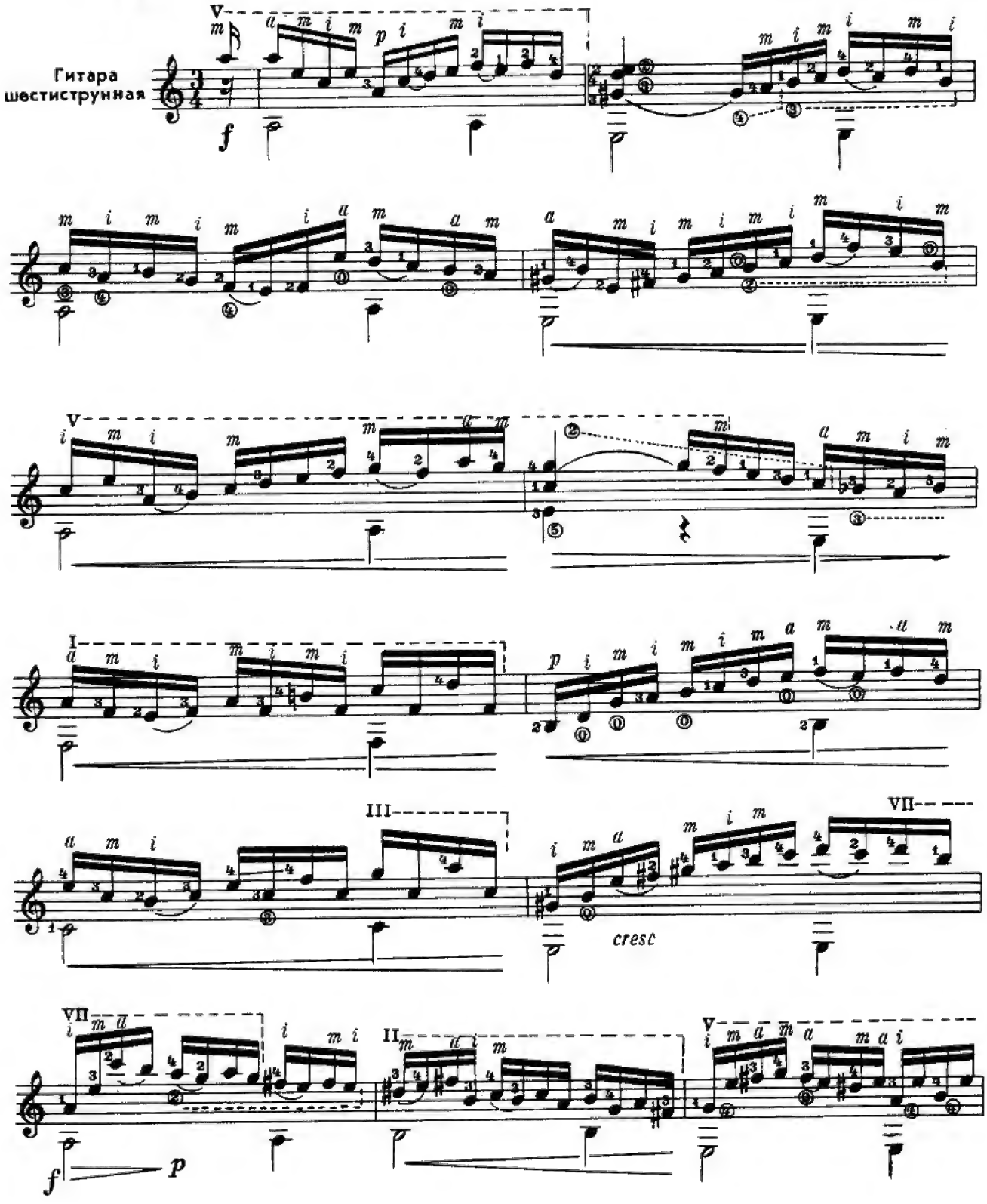
КУРАНТА

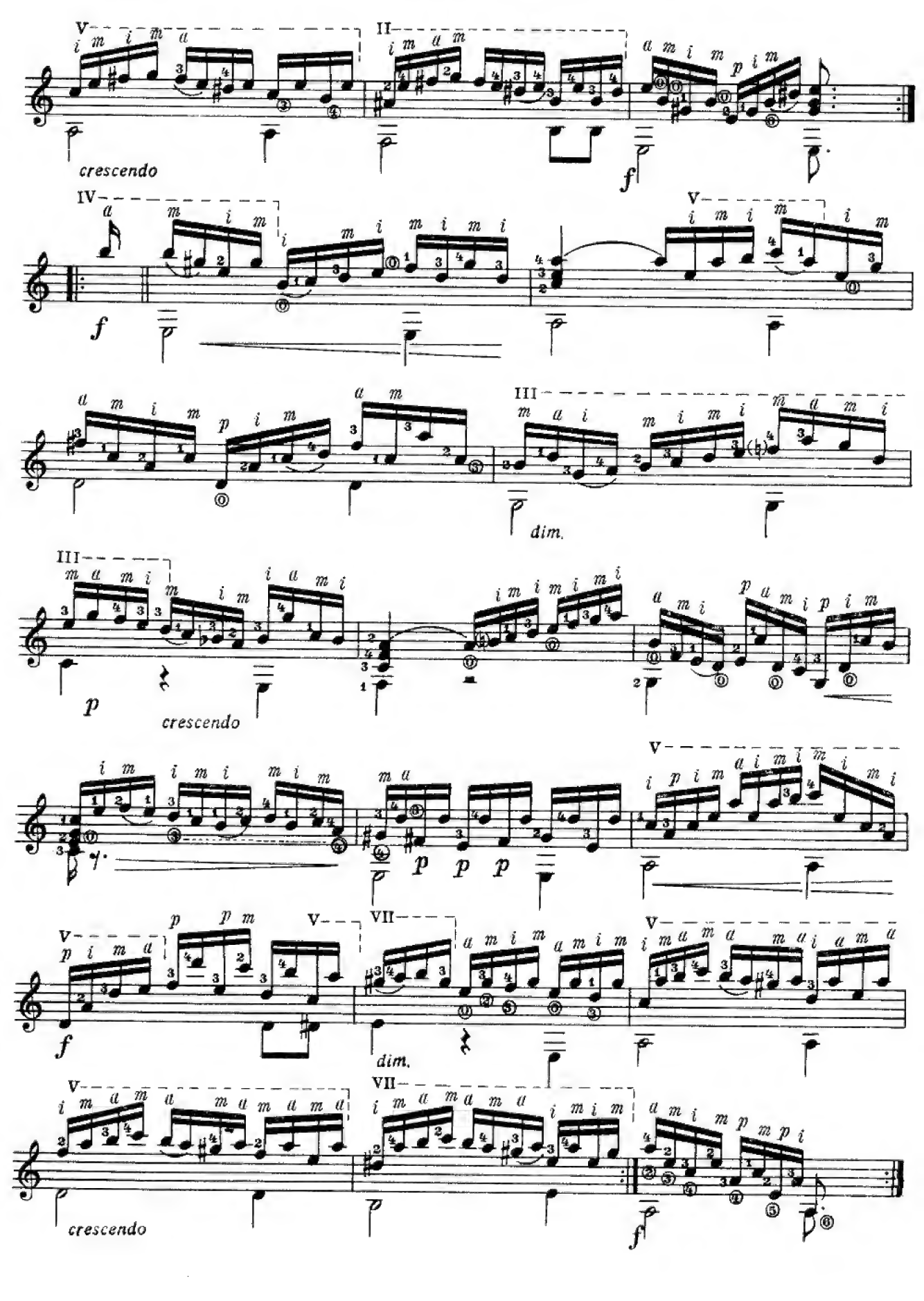
из Второй виолончельной сюиты

И. С. БАХ
Переложение М. Л. Анидо

Allegro energico (♩ = 108)

Гитара шестиструнная




crescendo
dim.
crescendo
dim.
crescendo

GUITAR ARCHIVE 214

J. S. BACH

Cello Suite No. 3

arranged for
guitar by
John W. Duarte

SCHOTT LONDON

PREFACE

Between 1717 and 1723, whilst in Cöthen, J. S. Bach composed five suites for solo violoncello (and one for the viola pomposa), two of which I have transcribed for the guitar. Any objector to the transcribing of Bach's music from one instrument to another should refer to the practice of the 18th century and to Bach himself. Not only did Bach never hesitate to transfer works from one medium to another, even more specifically he transcribed the fifth violoncello suite for the lute (a close relative of the guitar) and in doing so he provided a model, showing what he considered to be a fit solution to the problem.

I am indebted to my friend John Williams, tutor of the Guitar at the London Royal College of Music, for his advice in the revising of these suites and for his fingerings, the skill and authority of which are appropriate to music of this stature. The works are not easy to play — but this is true of *any* music offering such rich rewards for hard work.

London 1964

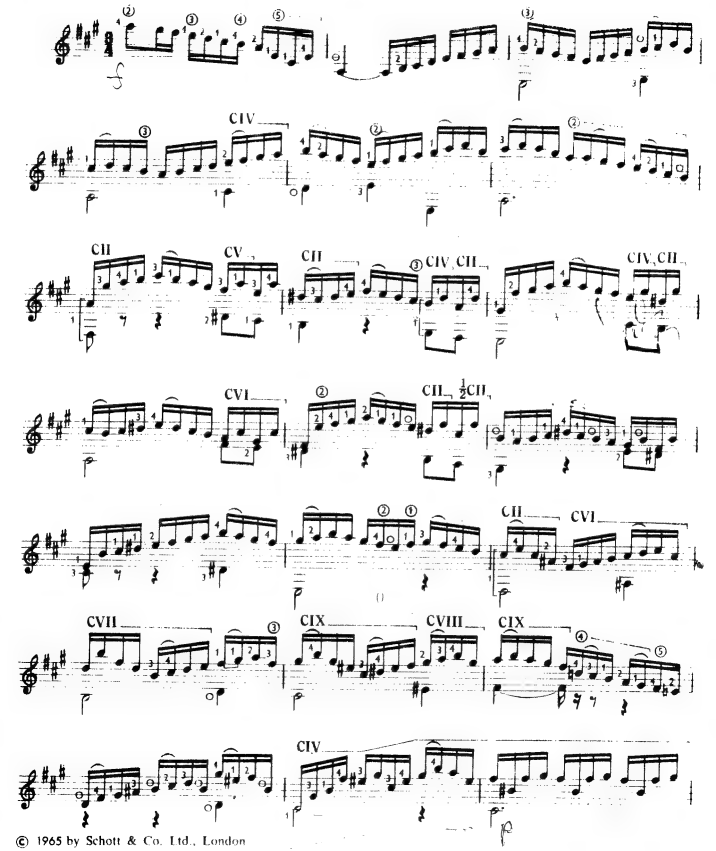
John W. Duarte

'CELLO SUITE No. 3

Arranged for Guitar
by **JOHN W. DUARTE**

J. S. BACH

I. Prelude



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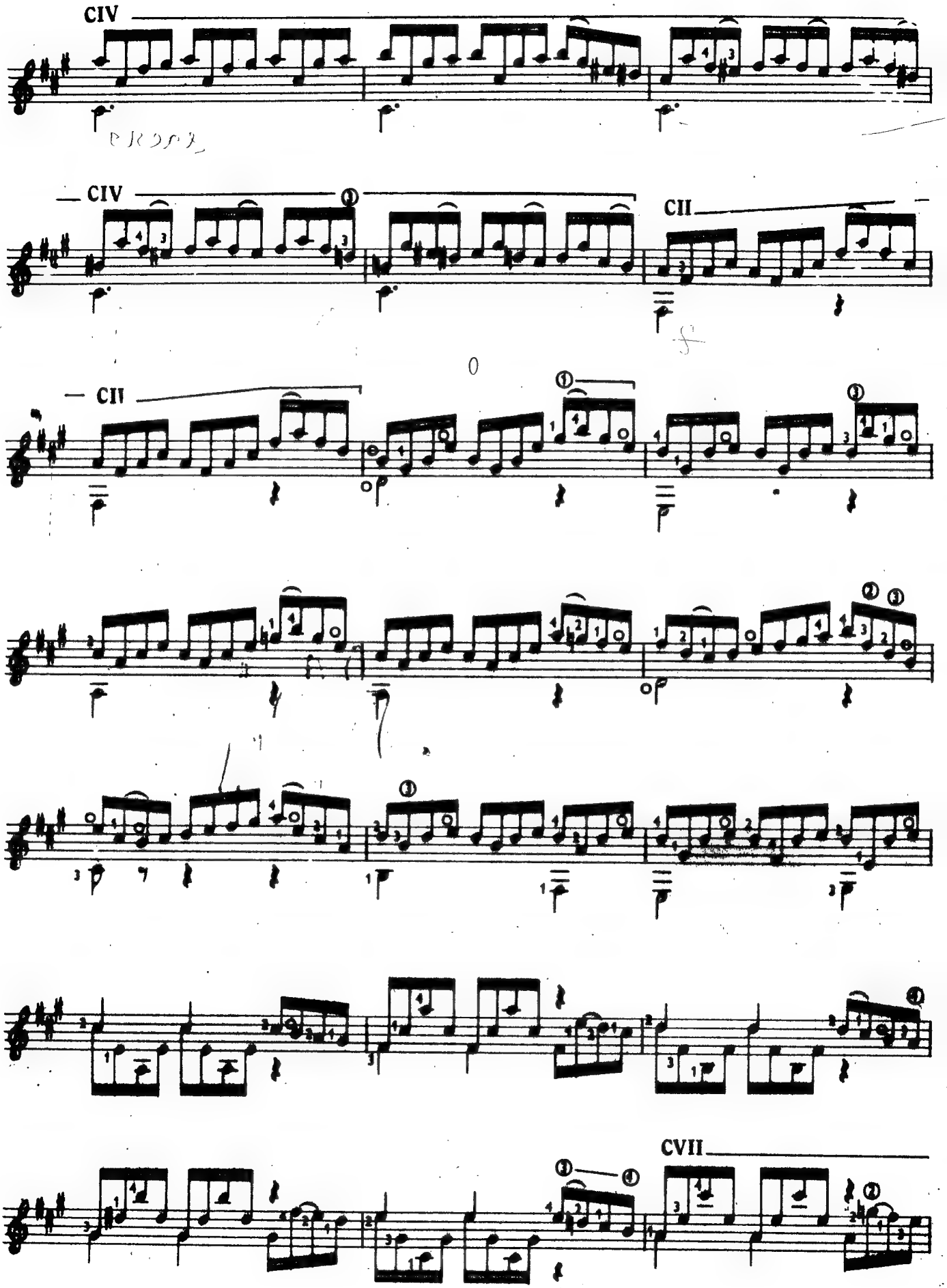
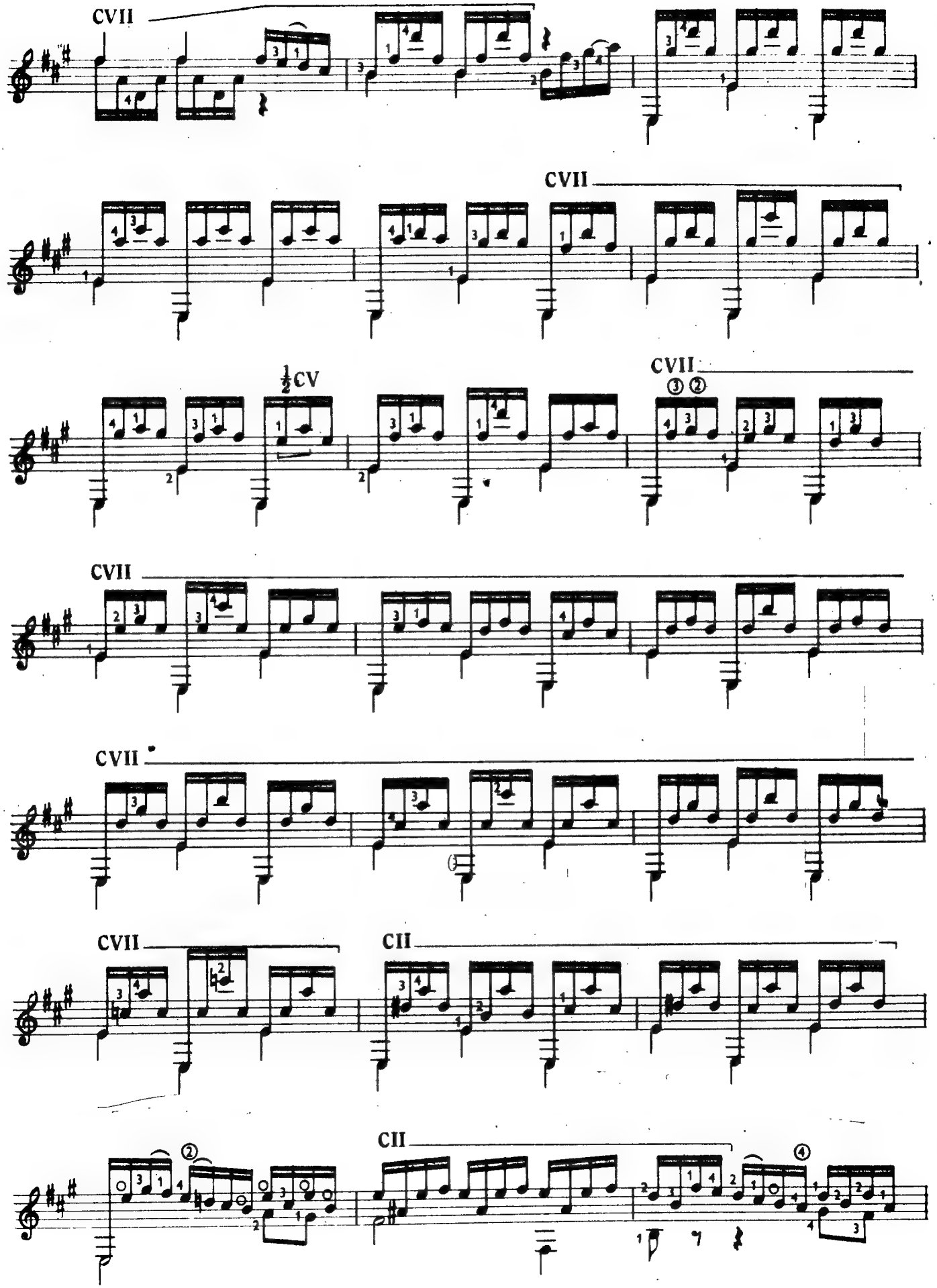
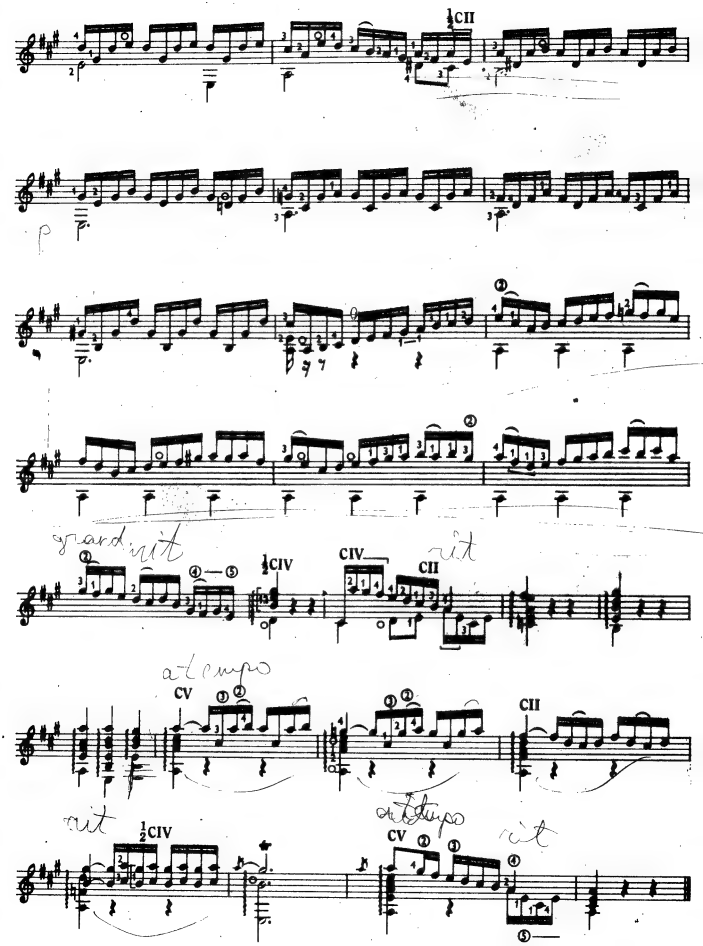
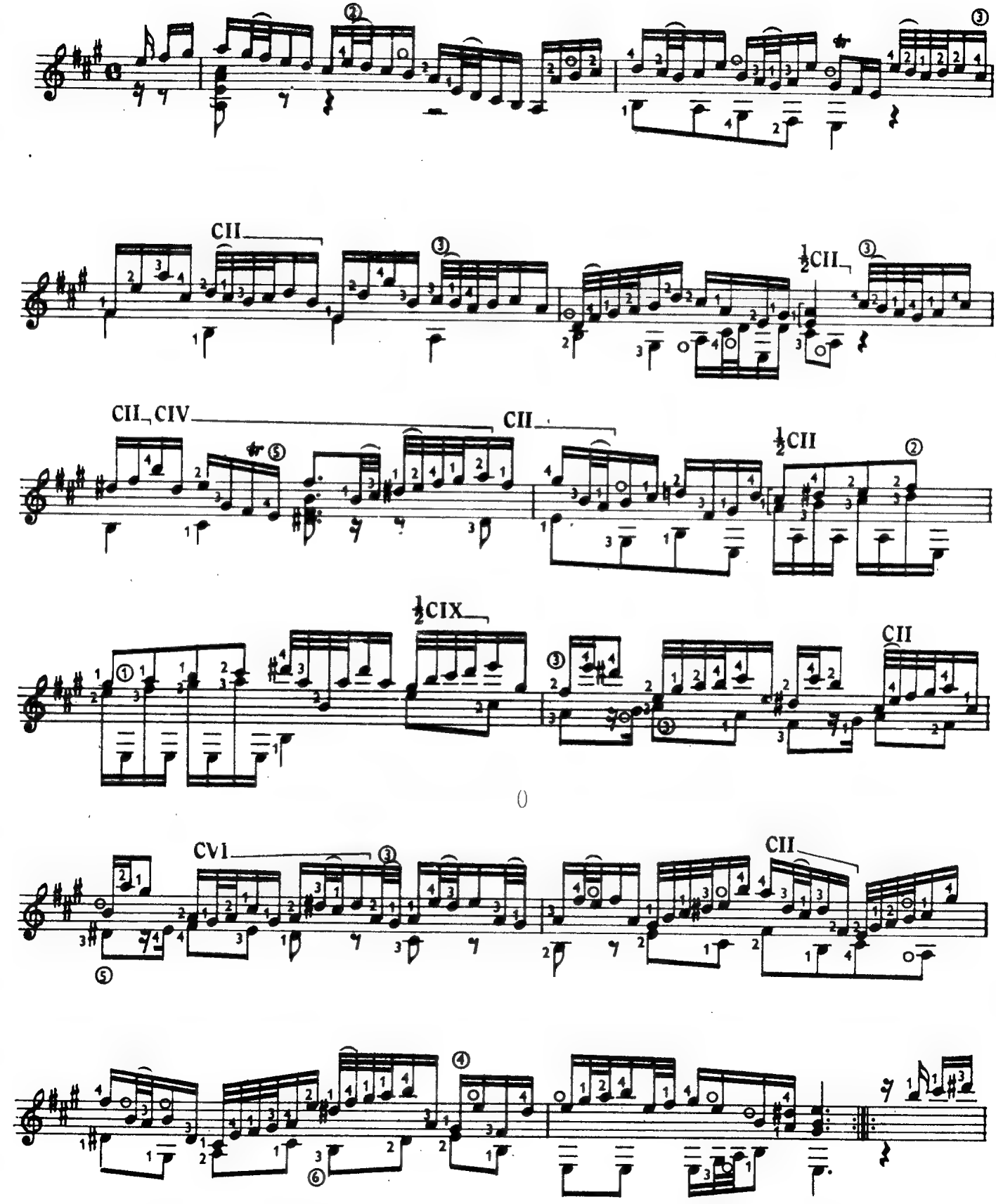
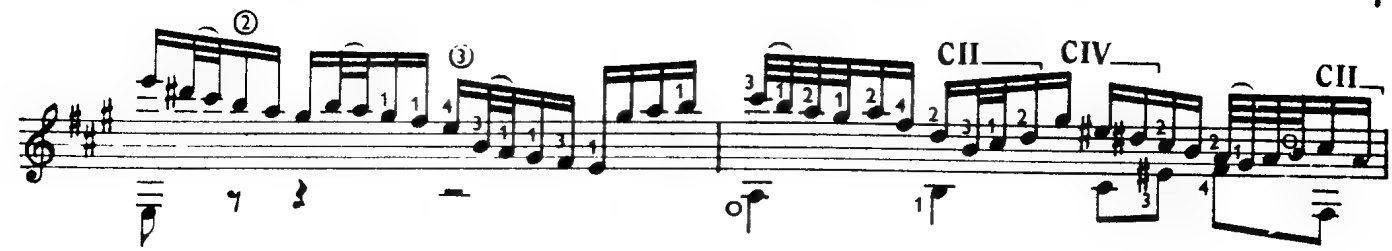

CIV
CIV
CII
CII
CVII

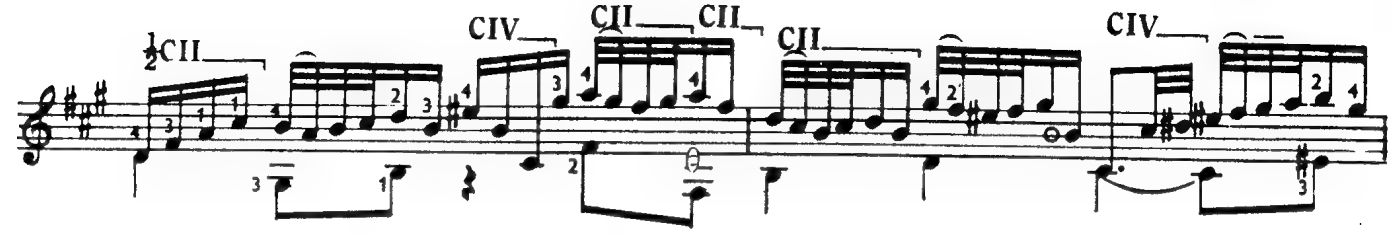

CVII
CVII
½CV
CVII
CVII
CVII
CII
CII

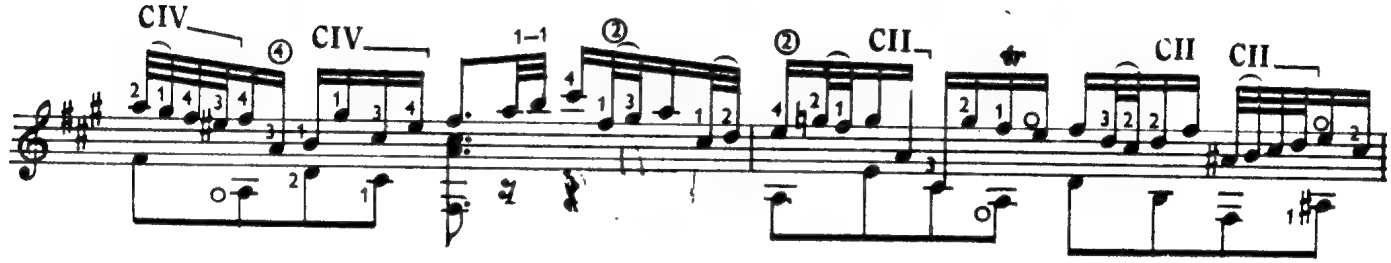

½CII
p
½CIV
CIV
CII
a tempo
CV
CII
rit
½CIV
a tempo
CV
rit

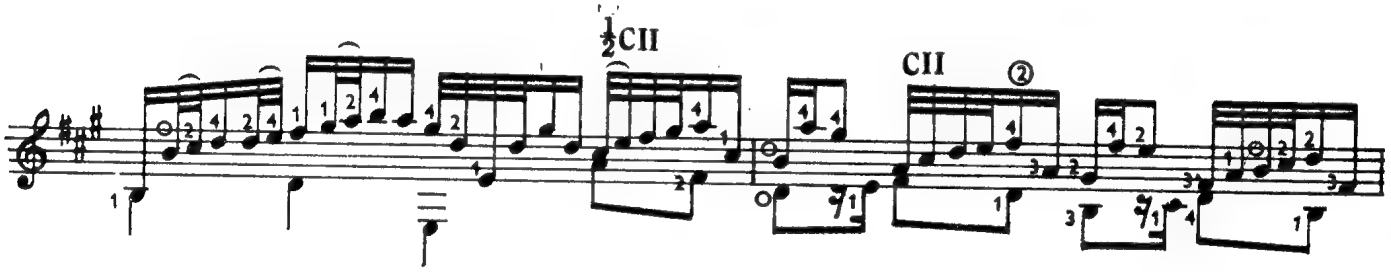
II. Allemande

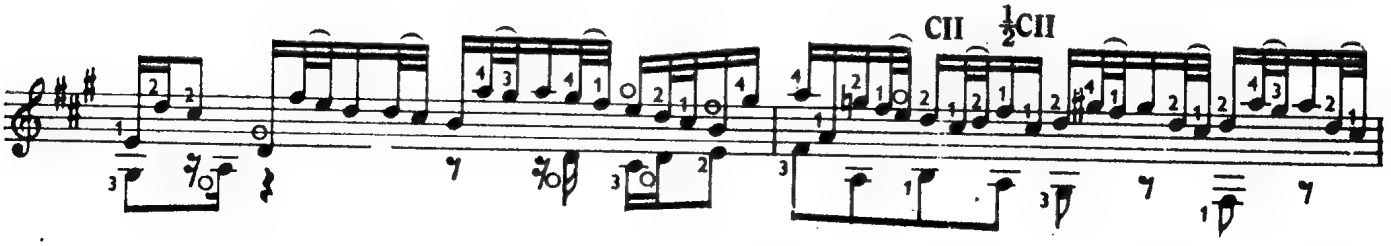


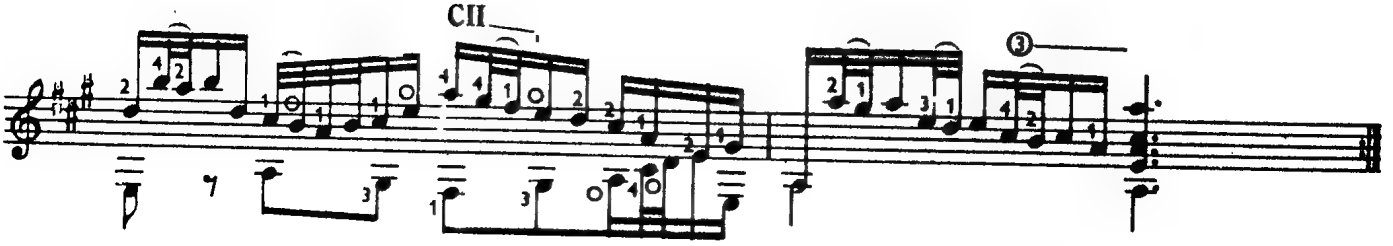

②
③
CII
CIV
CII


½CII
CIV
CII
CII
CII
CIV

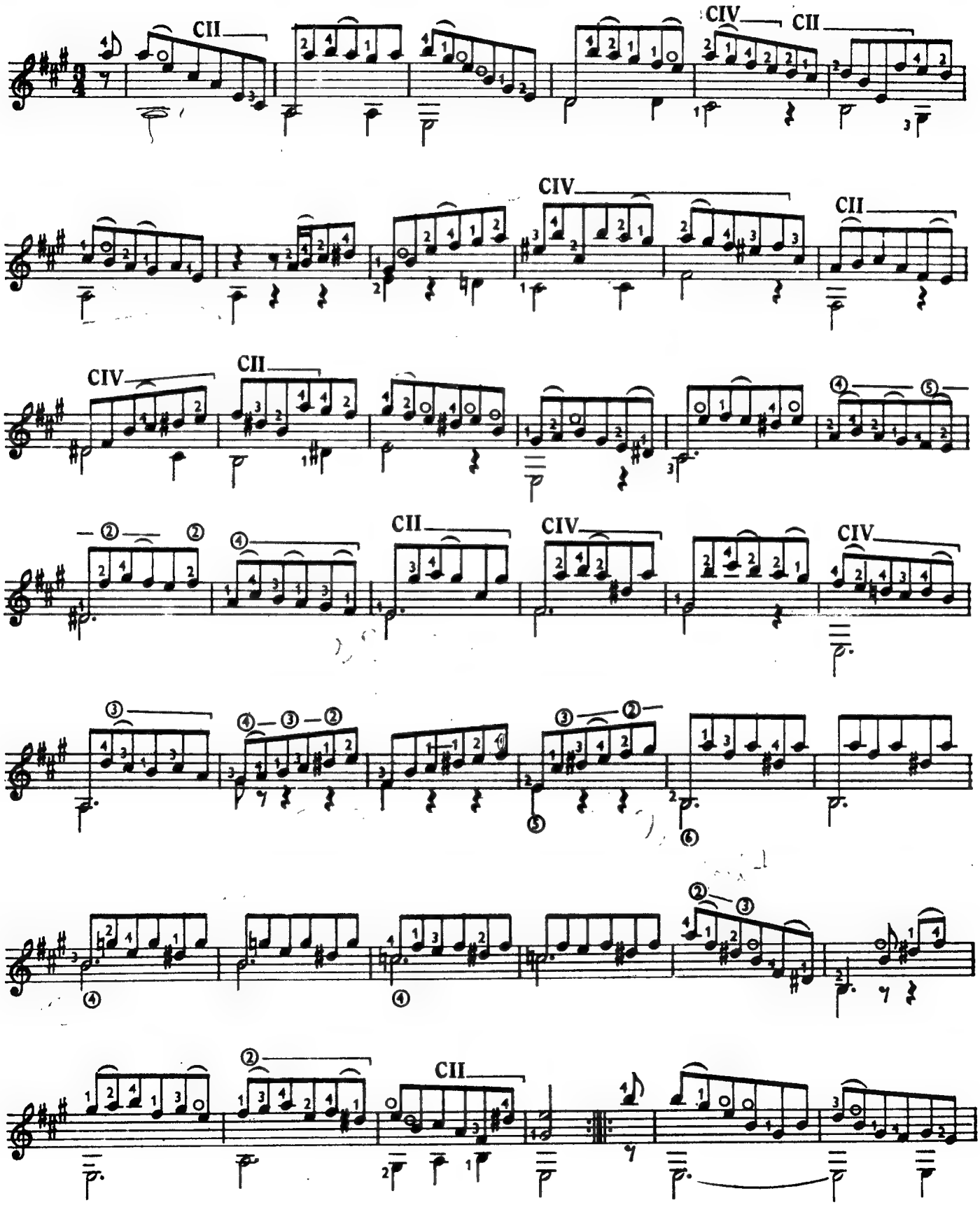

CIV
④
CIV
1–1
②
②
CII
CII
CII

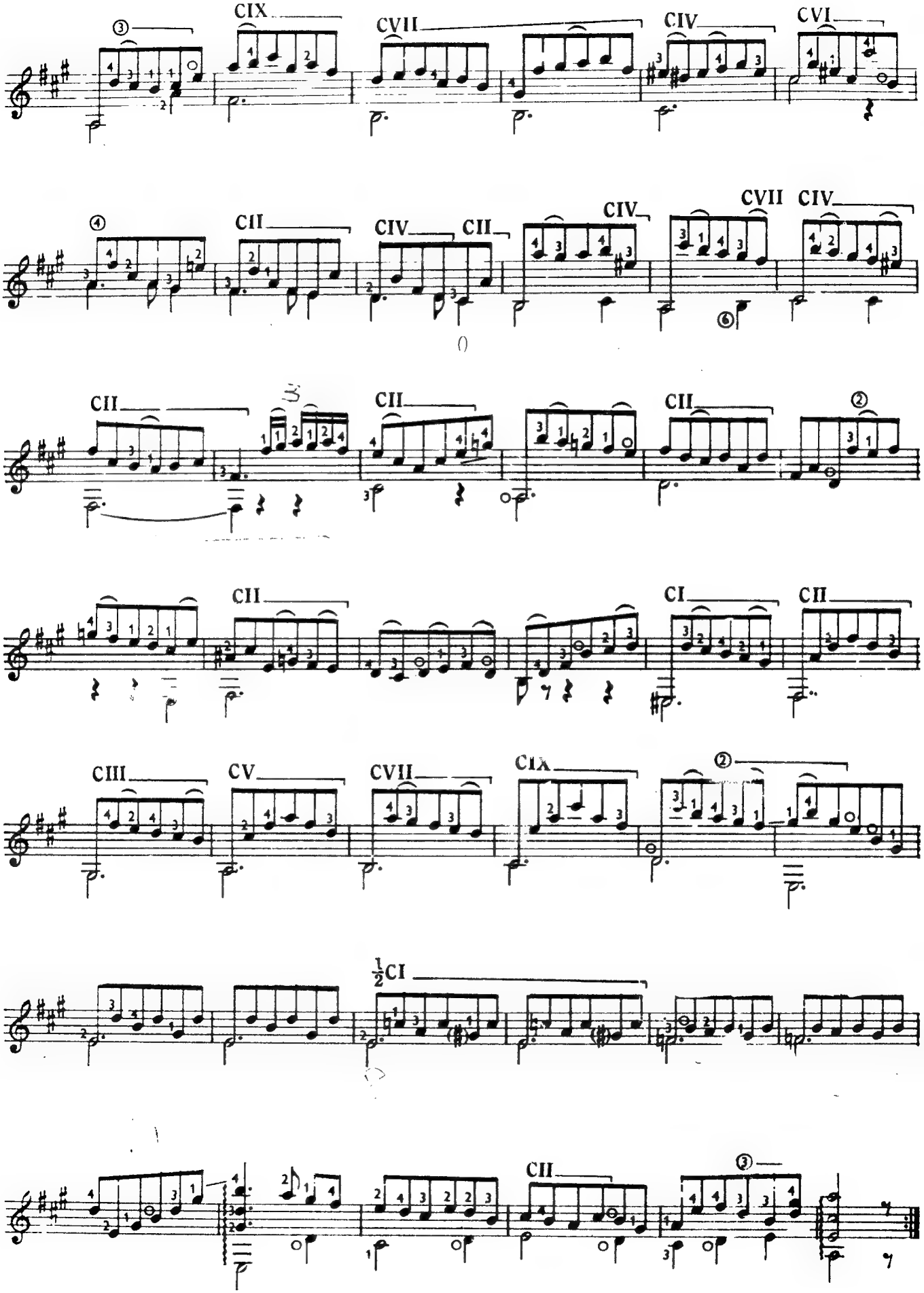

½CII
CII
②


CII
½CII

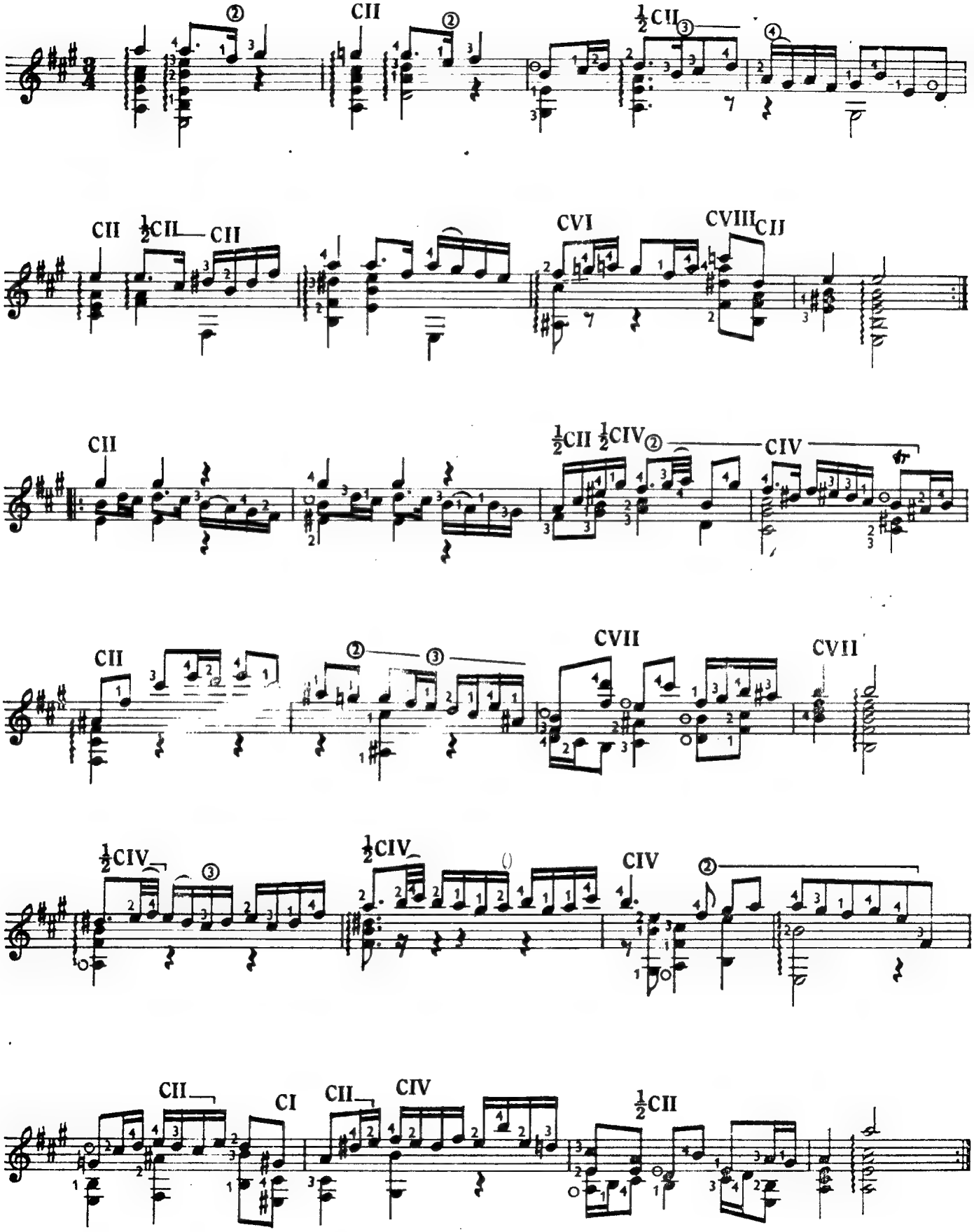

CII
③

III. Courante

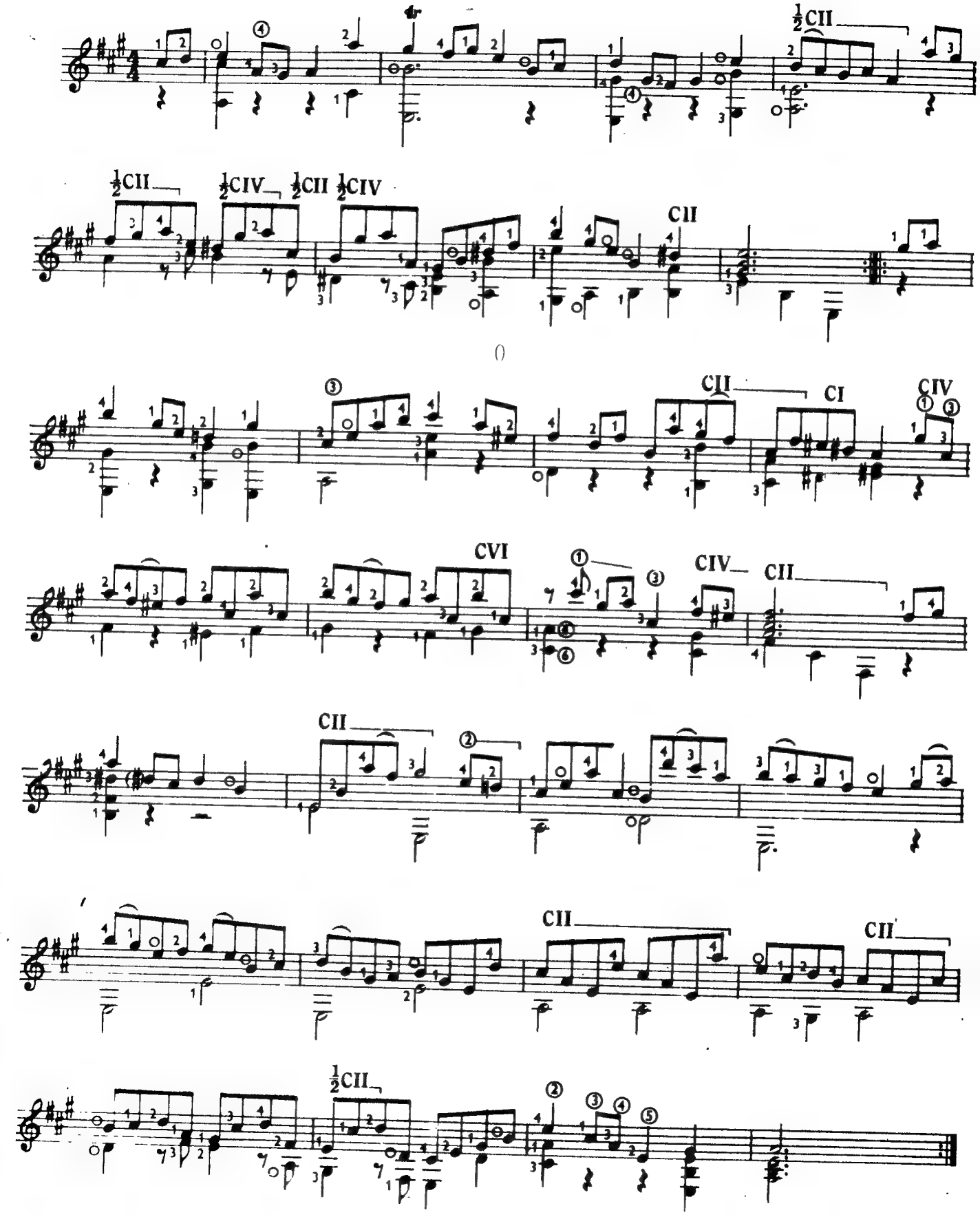



CIX
CVII
CIV
CVI
CII
CIV
CII
CIV
CVII
CIV
CII
CII
CII
CII
CI
CII
CIII
CV
CVII
CIX
½CI
CII

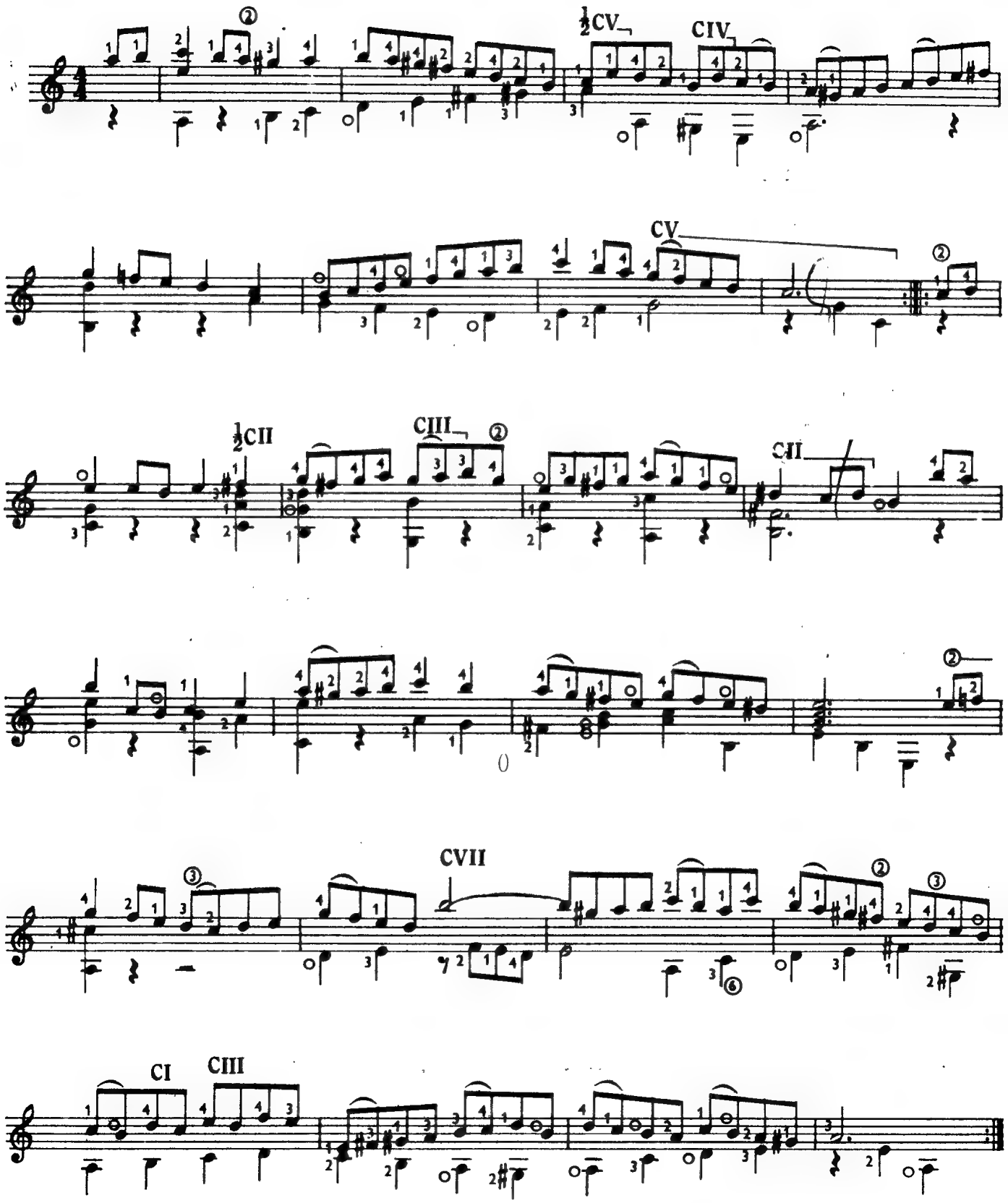
IV. Sarabande



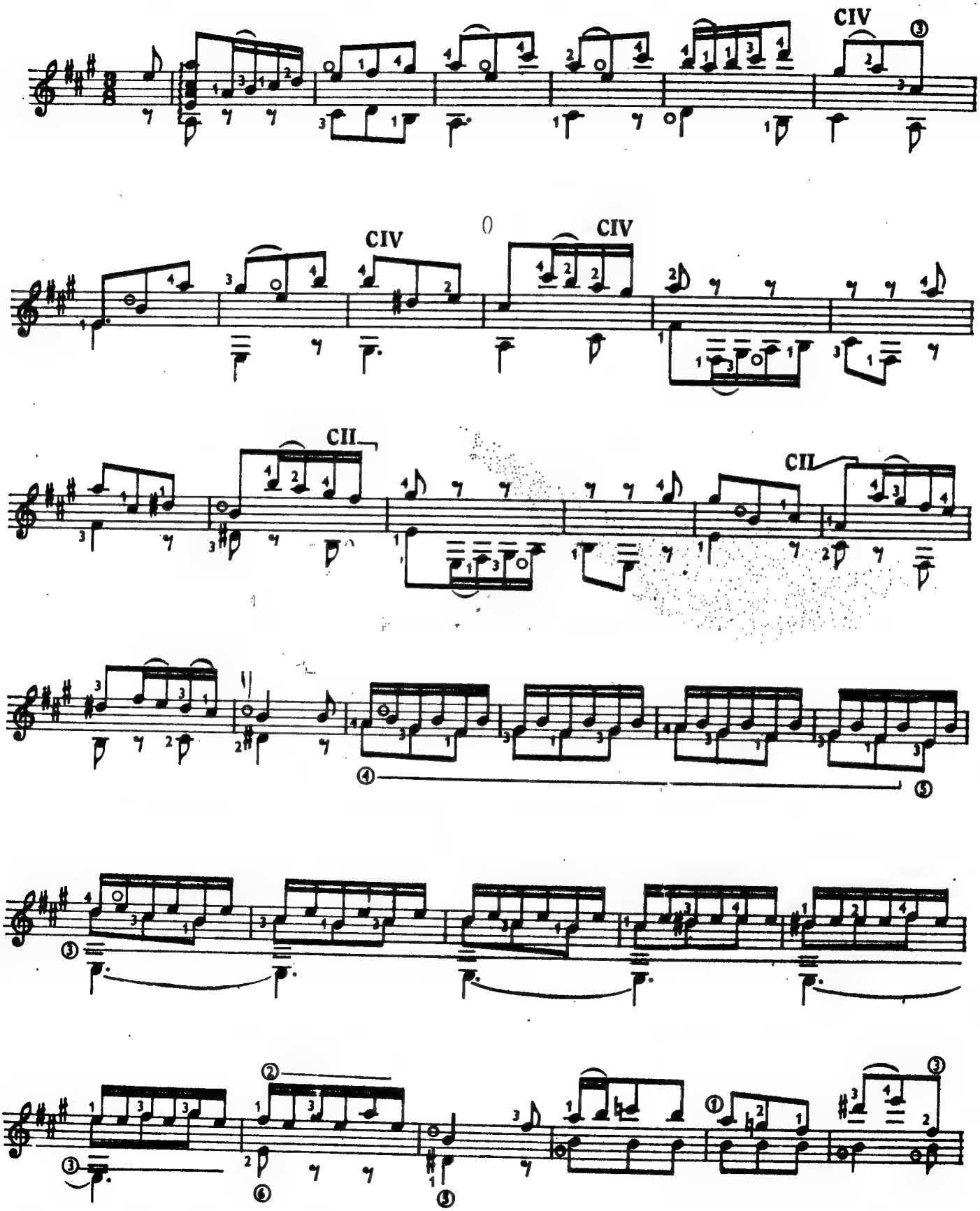
V. Bourrée I.

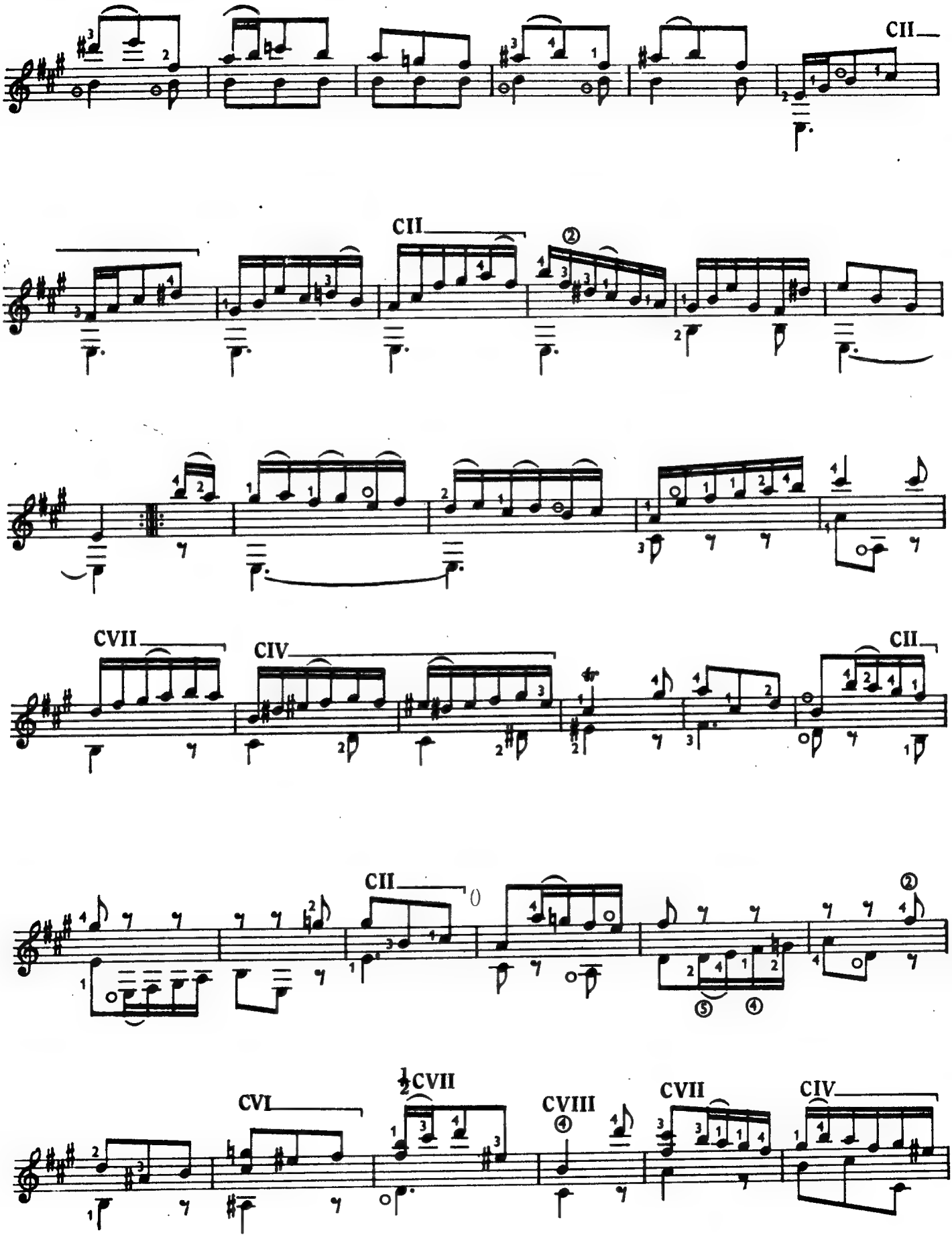

½CII
½CII ½CIV ½CII ½CIV
CII
CII CI CIV
CVI
CIV CII
CII
CII
CII
½CII

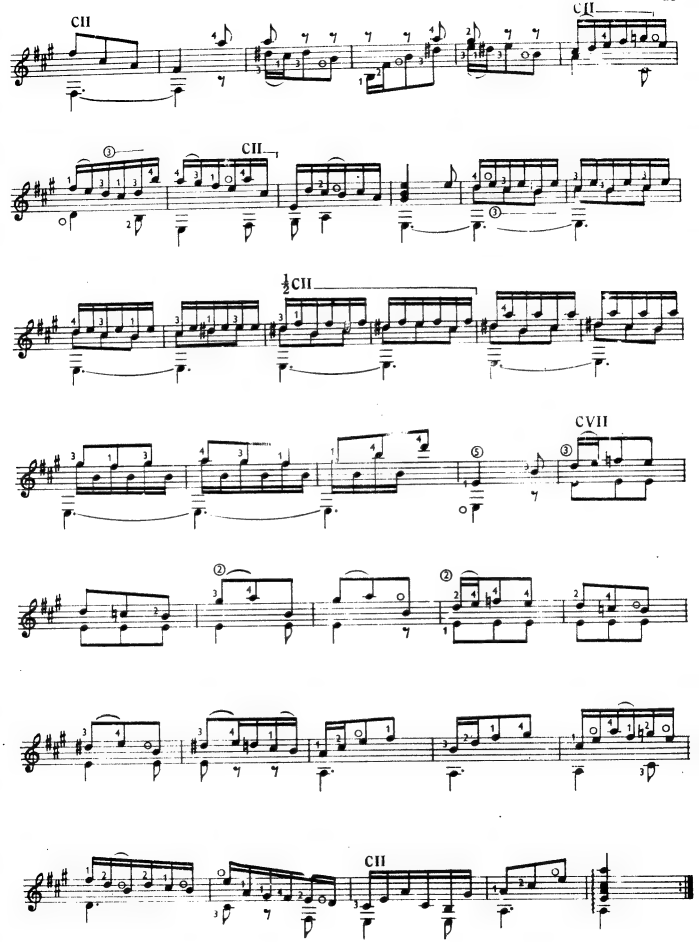
VI. Bourrée II.



VII. Gigue




CII
CII
②
CVII
CIV
CII
CII
②
⑤
④
CVI
½CVII
CVIII
④
CVII
CIV



Printed in England

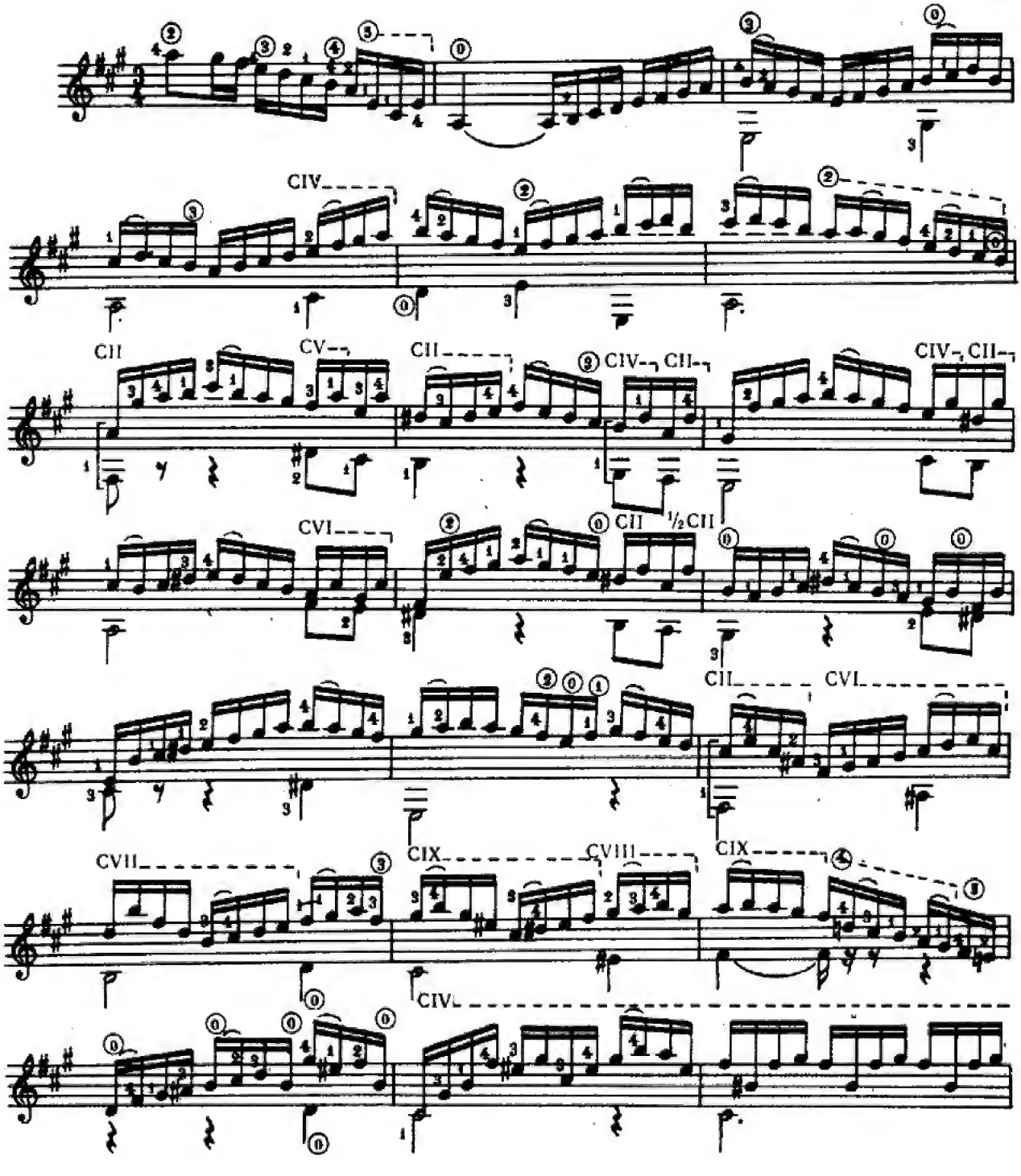
SUITE FOR CELLO SOLO NO.3 BWV 1009

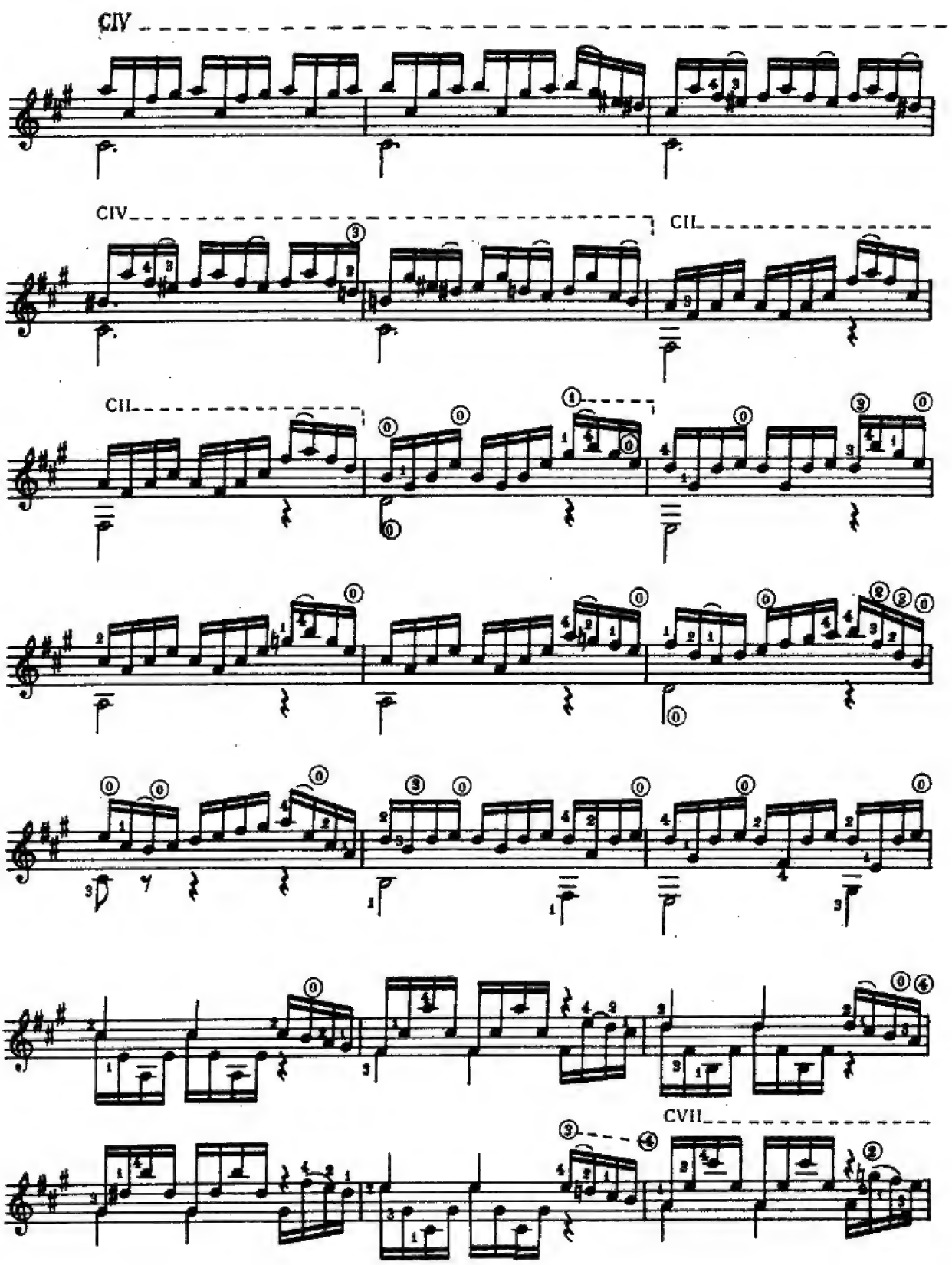
Arranged for guitar by
John W. Duarte

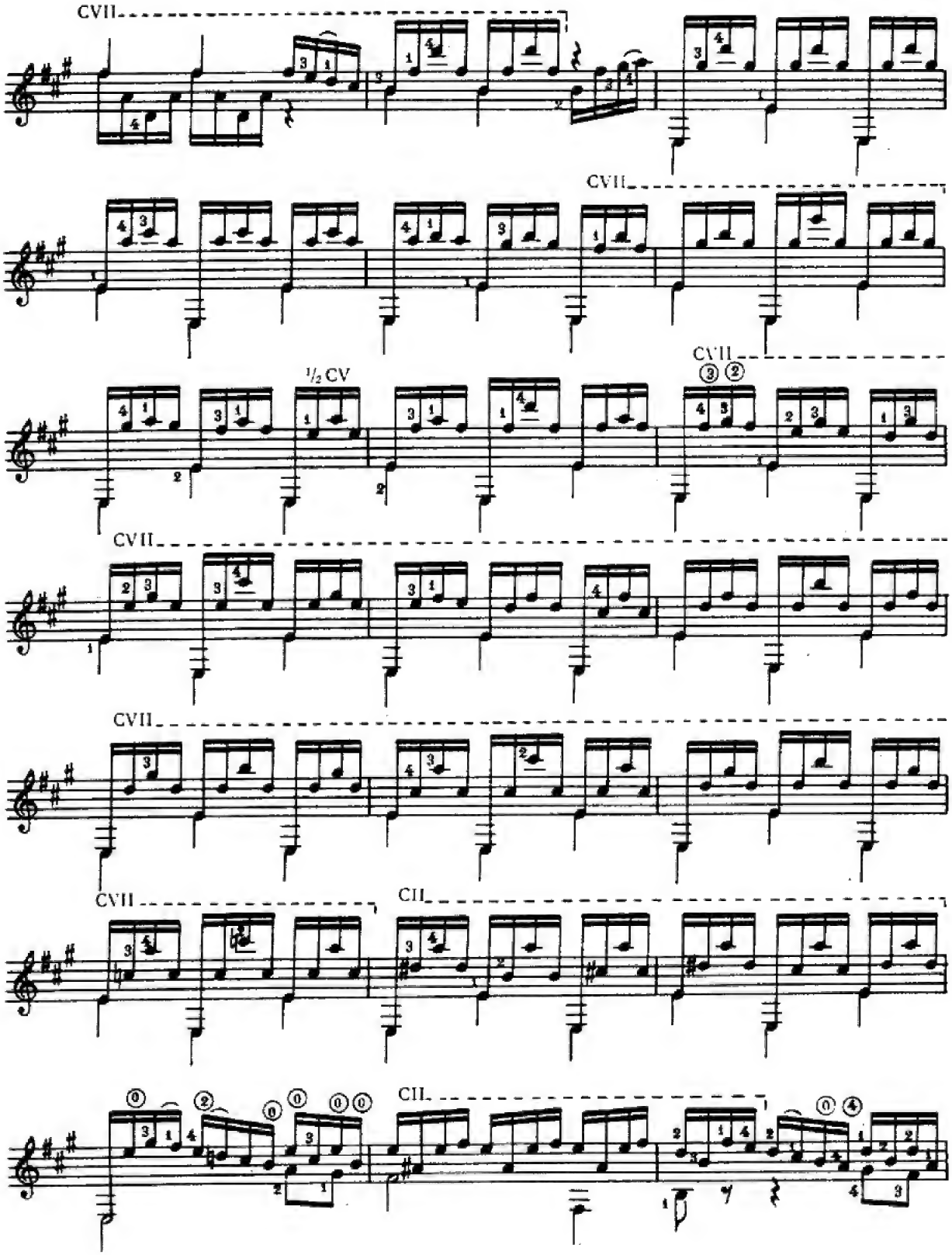
Johann Sebastian Bach
(1685-1750)

I

Prelude




CIV
CIV
CII
CII
CVII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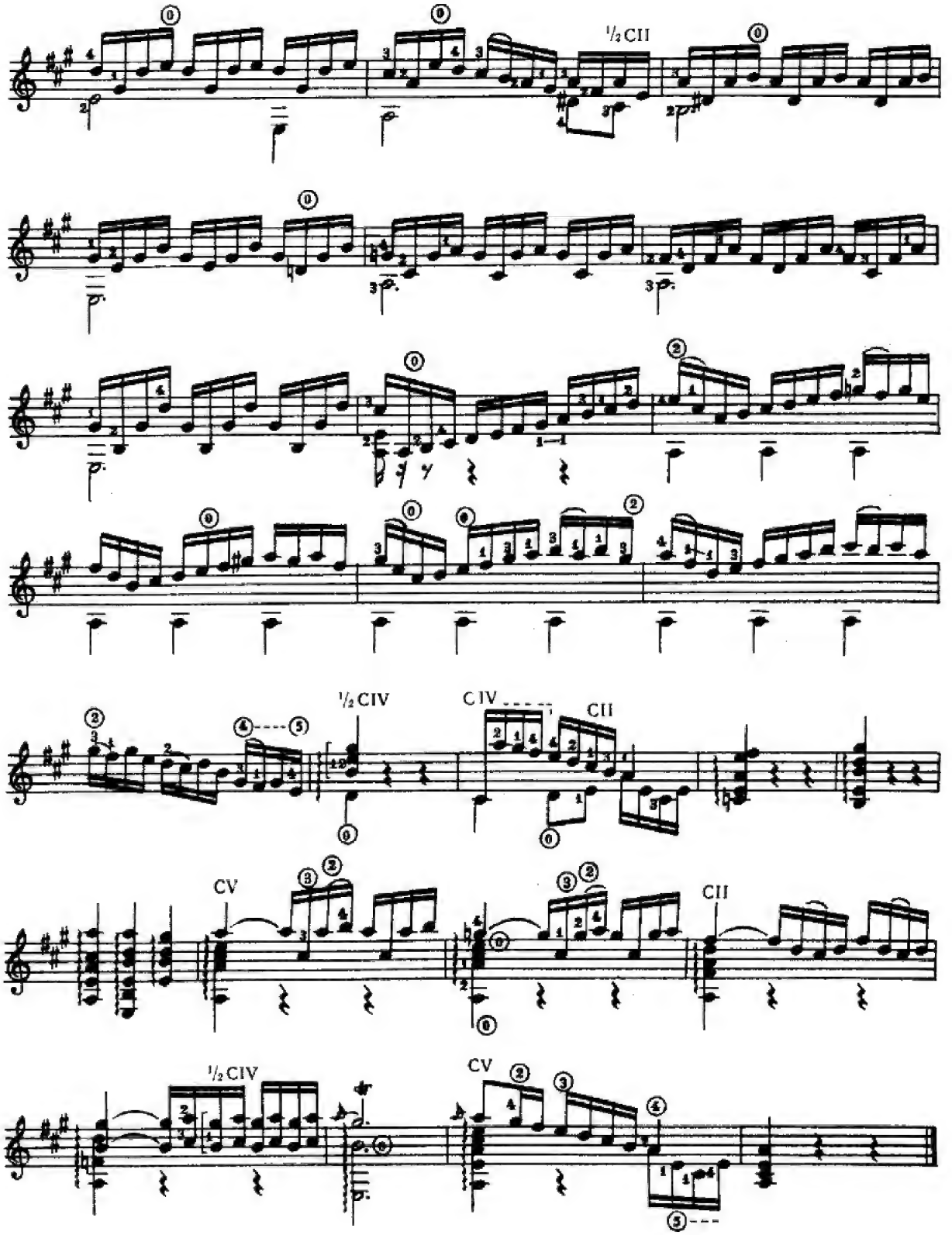
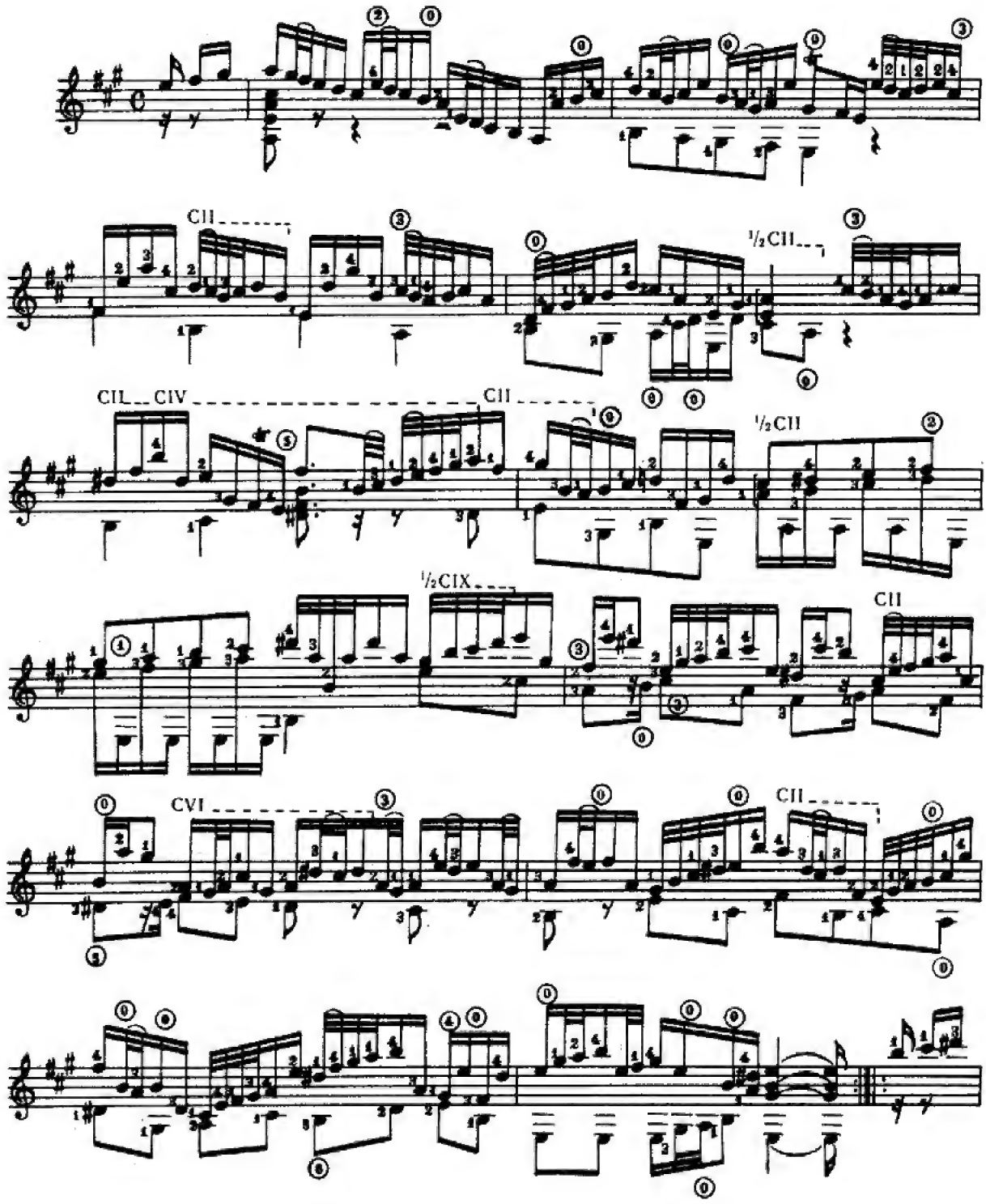
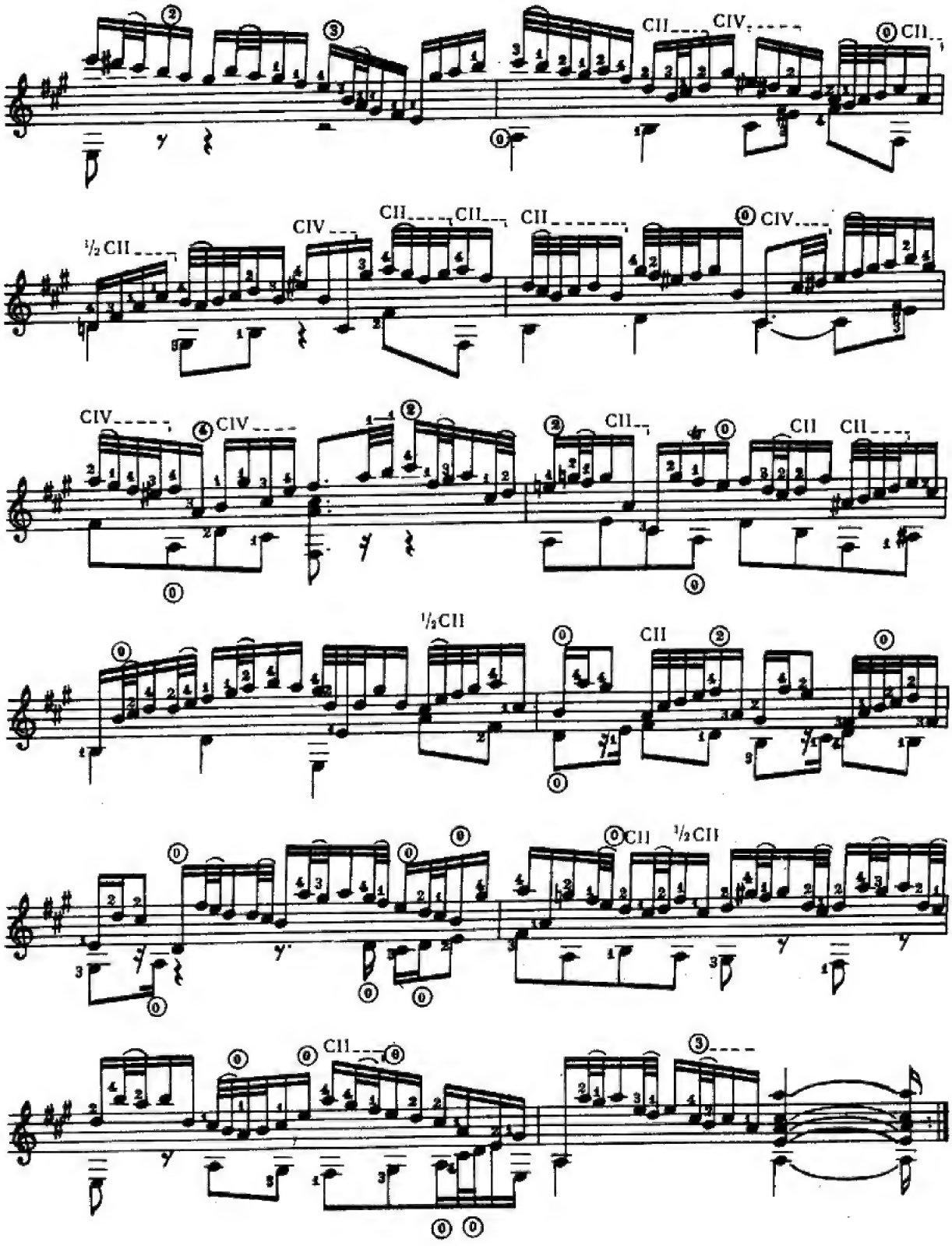
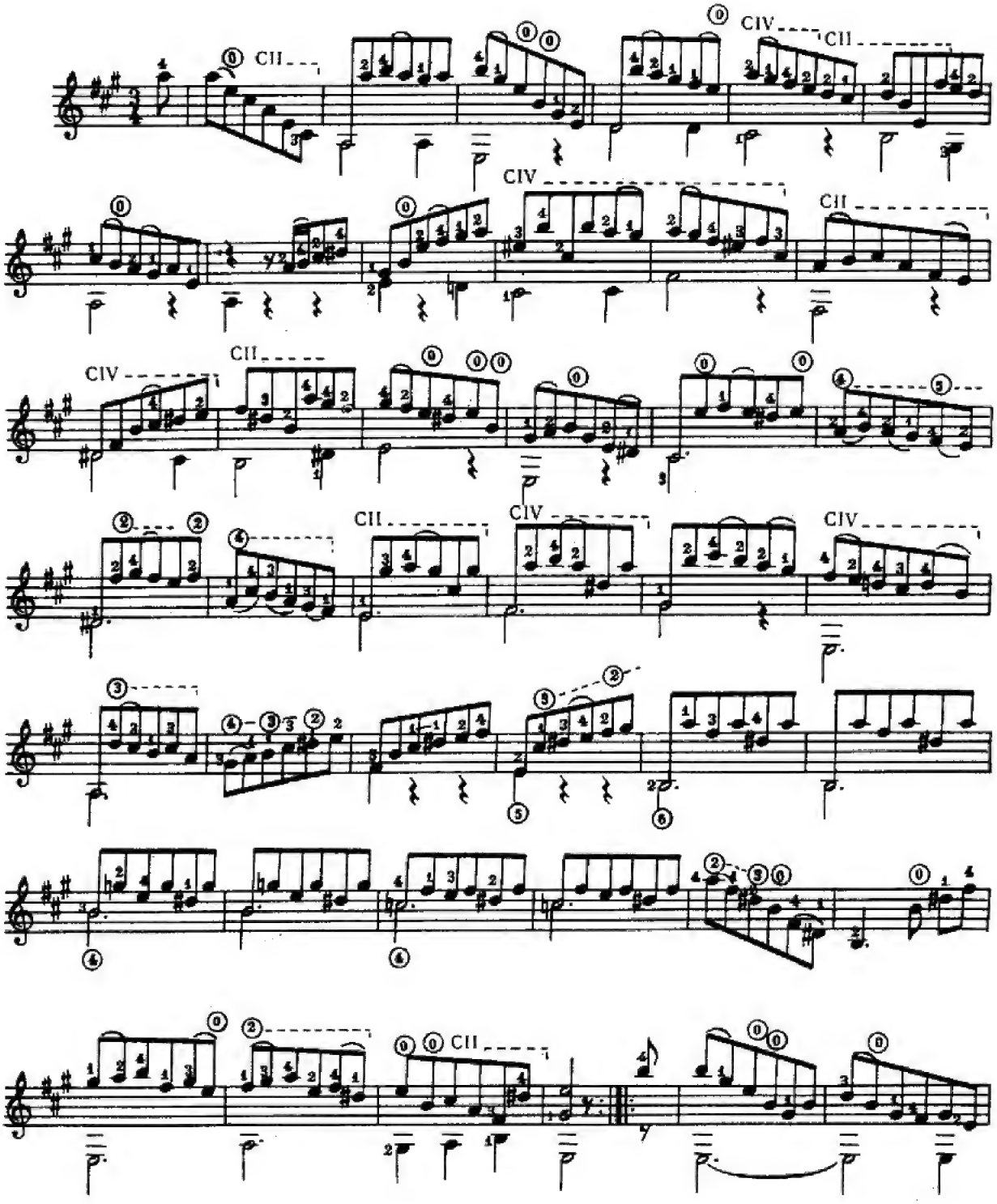
CVII
½ CV
CVII
CVII
CVII
CVII
CII
CII


½CII
½CIV
CIV
CII
CV
CII
½CIV
CV


CII
½CII
CII CIV
CII
½CII
½CIX
CII
CVI
CII


CII
CIV
½ CII
CII
CII
CIV
CIV
CIV
CII
CII
CII
½CII
CII
CII
½CII
CII
CII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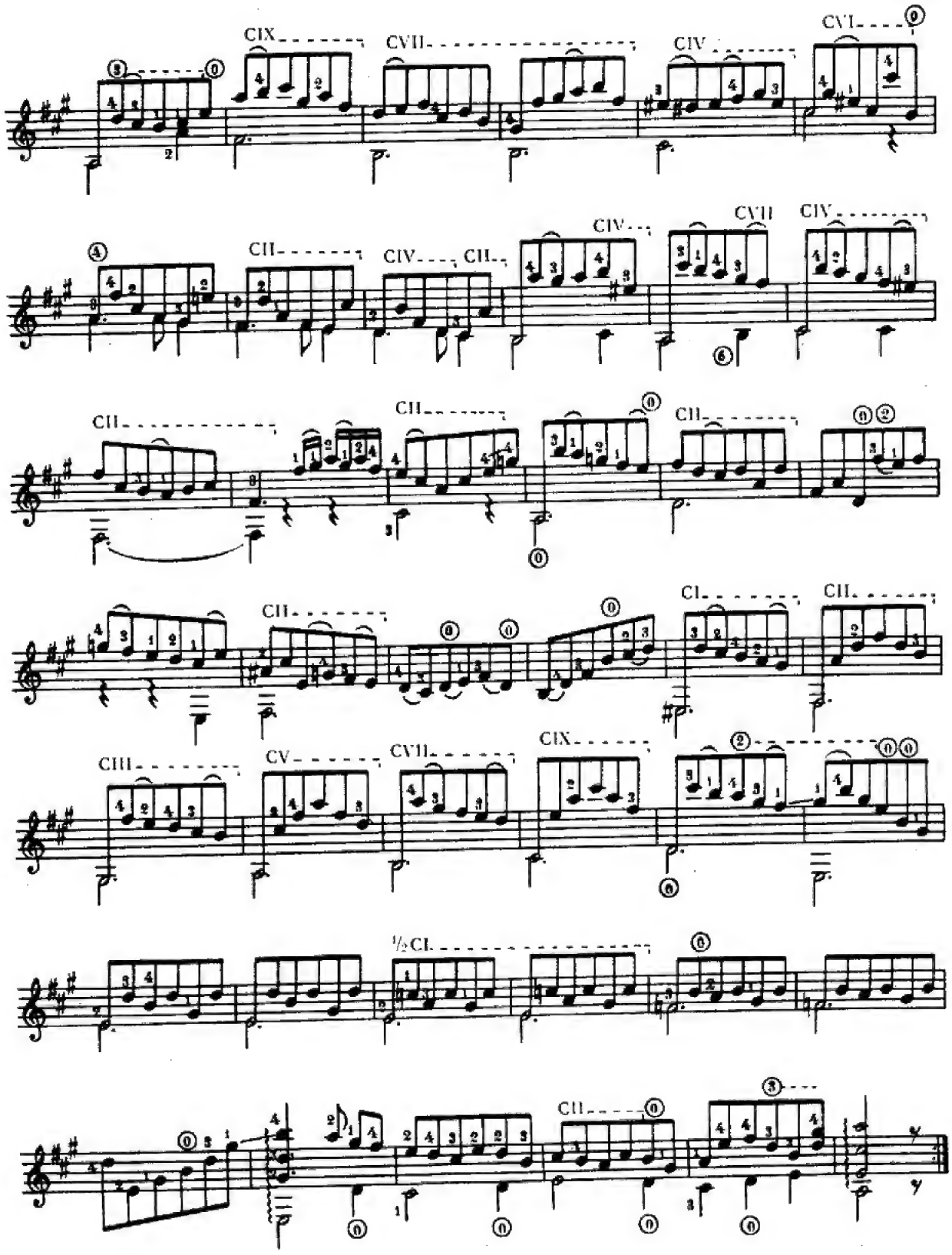
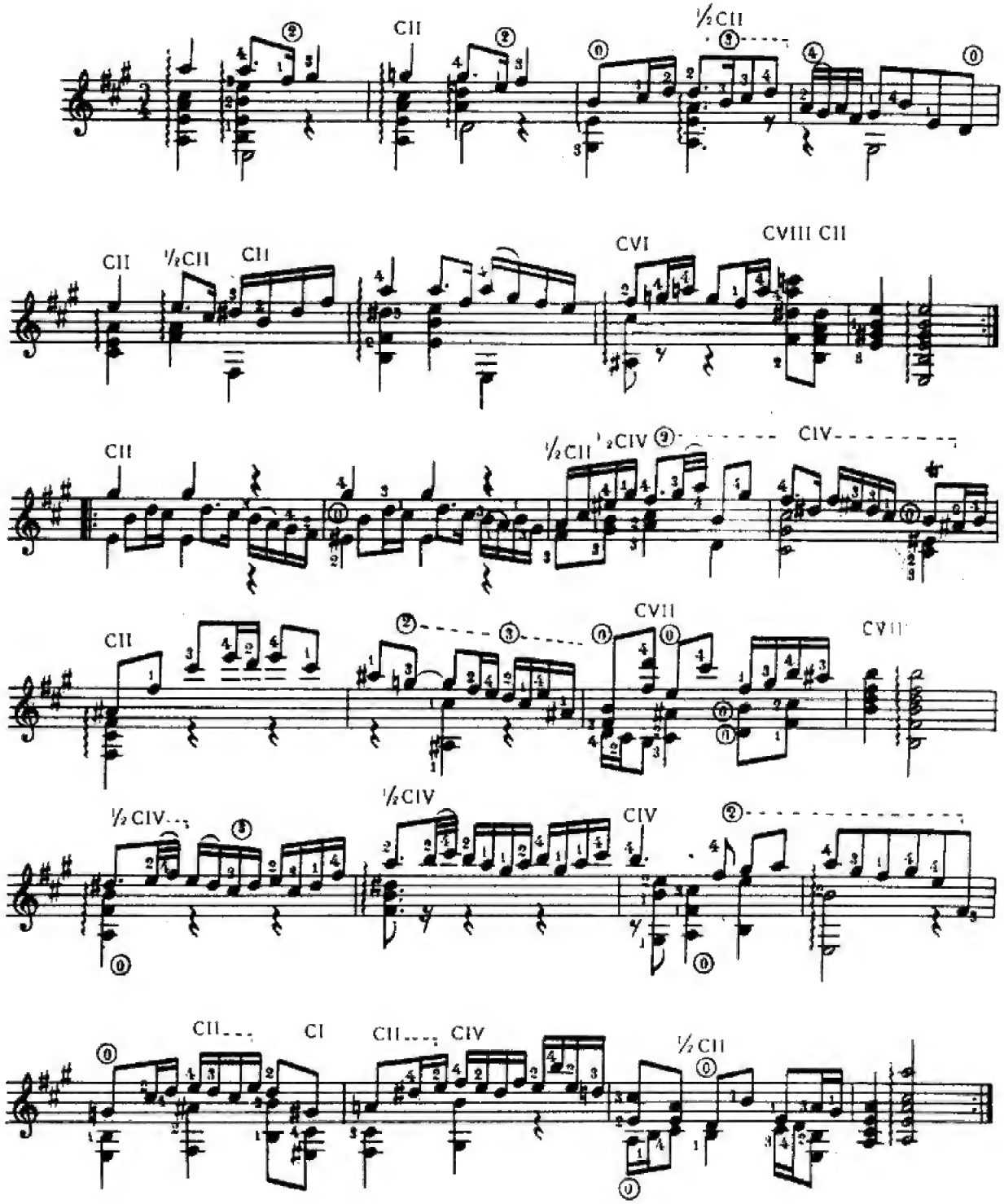
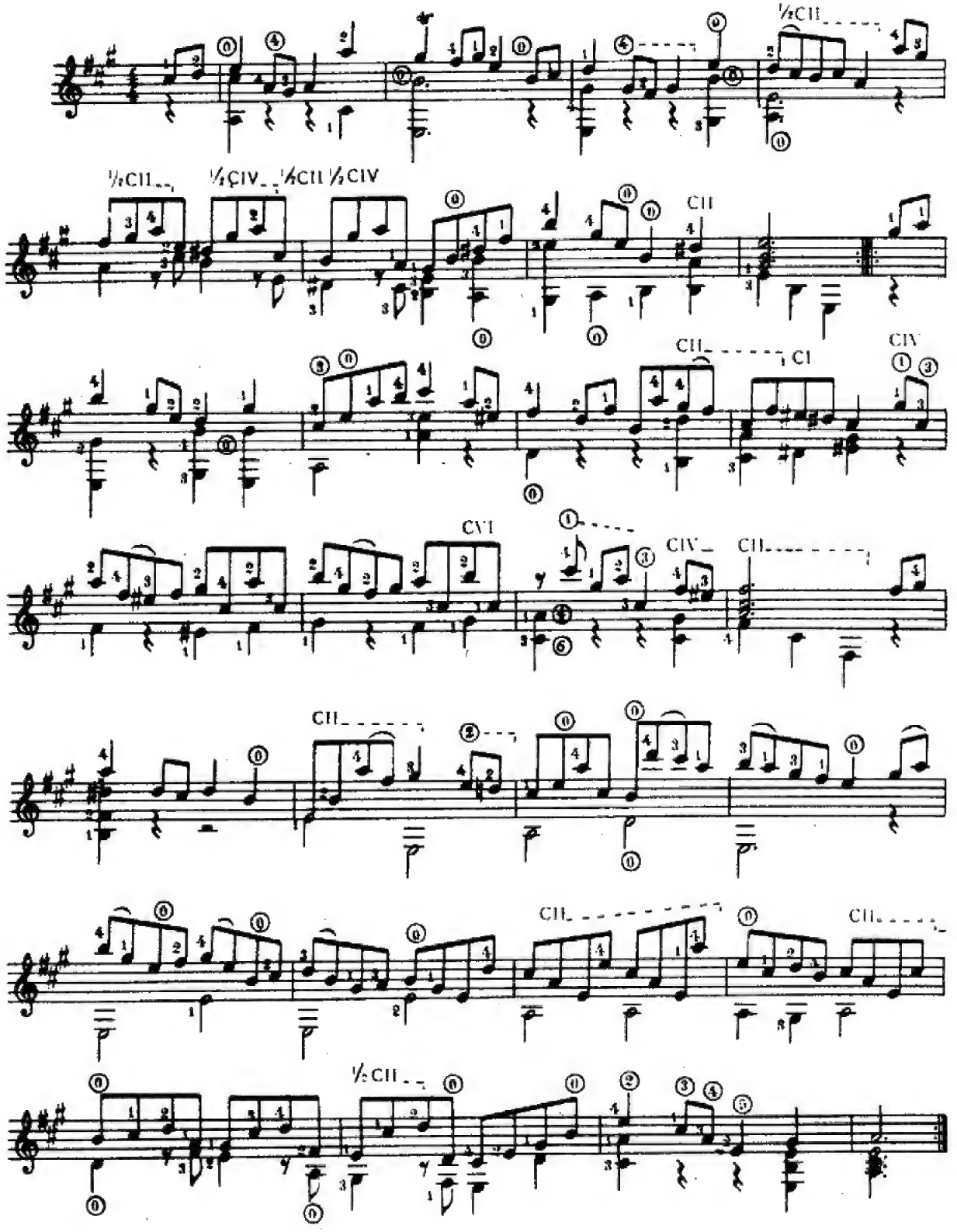
CIV
CII
CIV
CII
CIV
CII
CIV
CIV
CII


CIX
CVII
CIV
CVI
CII
CIV
CII
CIV
CVII
CIV
CII
CII
CII
CII
CI
CII
CIII
CV
CVII
CIX
½CI
CII

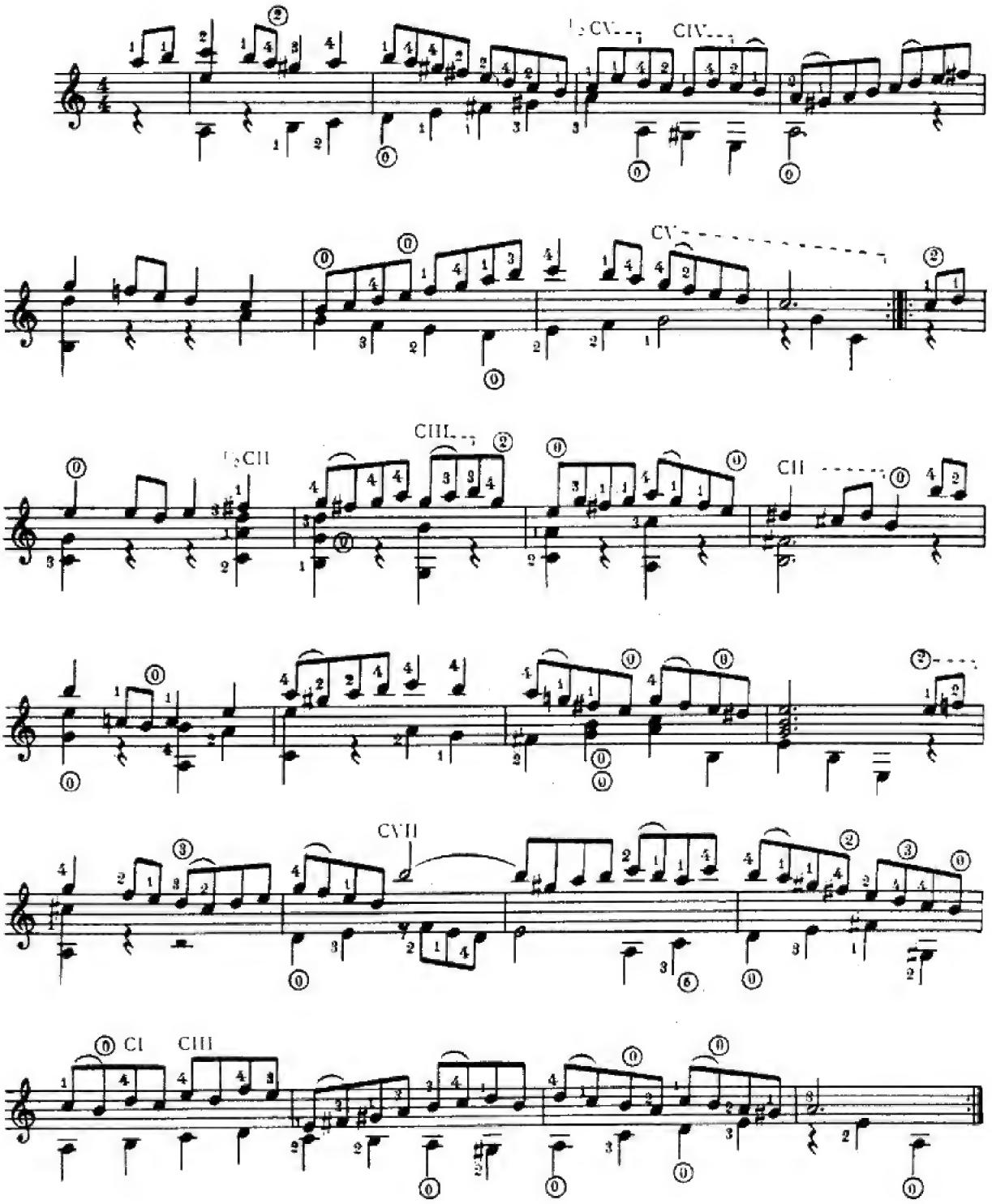
IV Sarabande



Bourree I

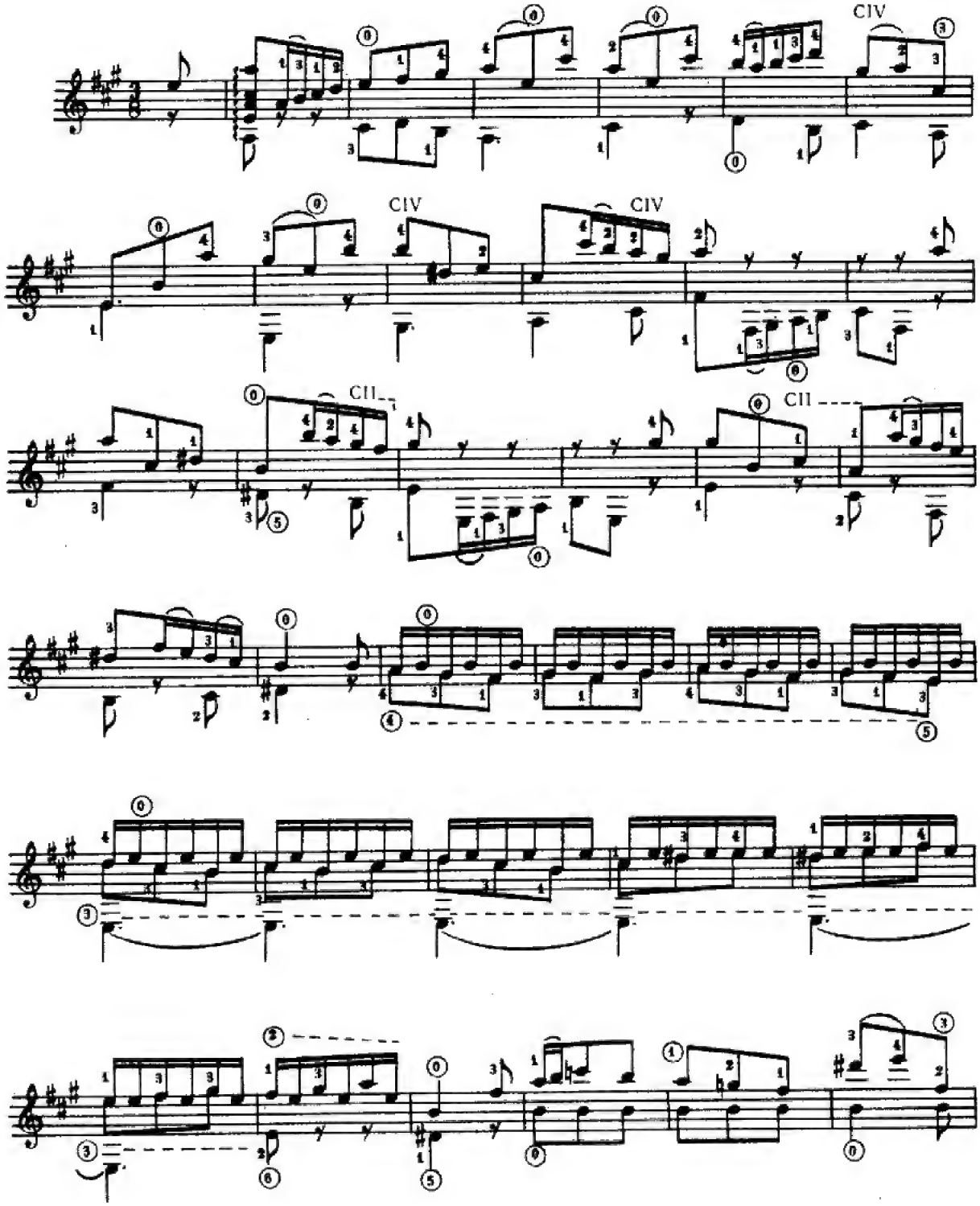

½CII
½CII ½CIV ½CII ½CIV
CII
CII CI
CIV
CVI
CIV CII
CII
CII CII
½ CII

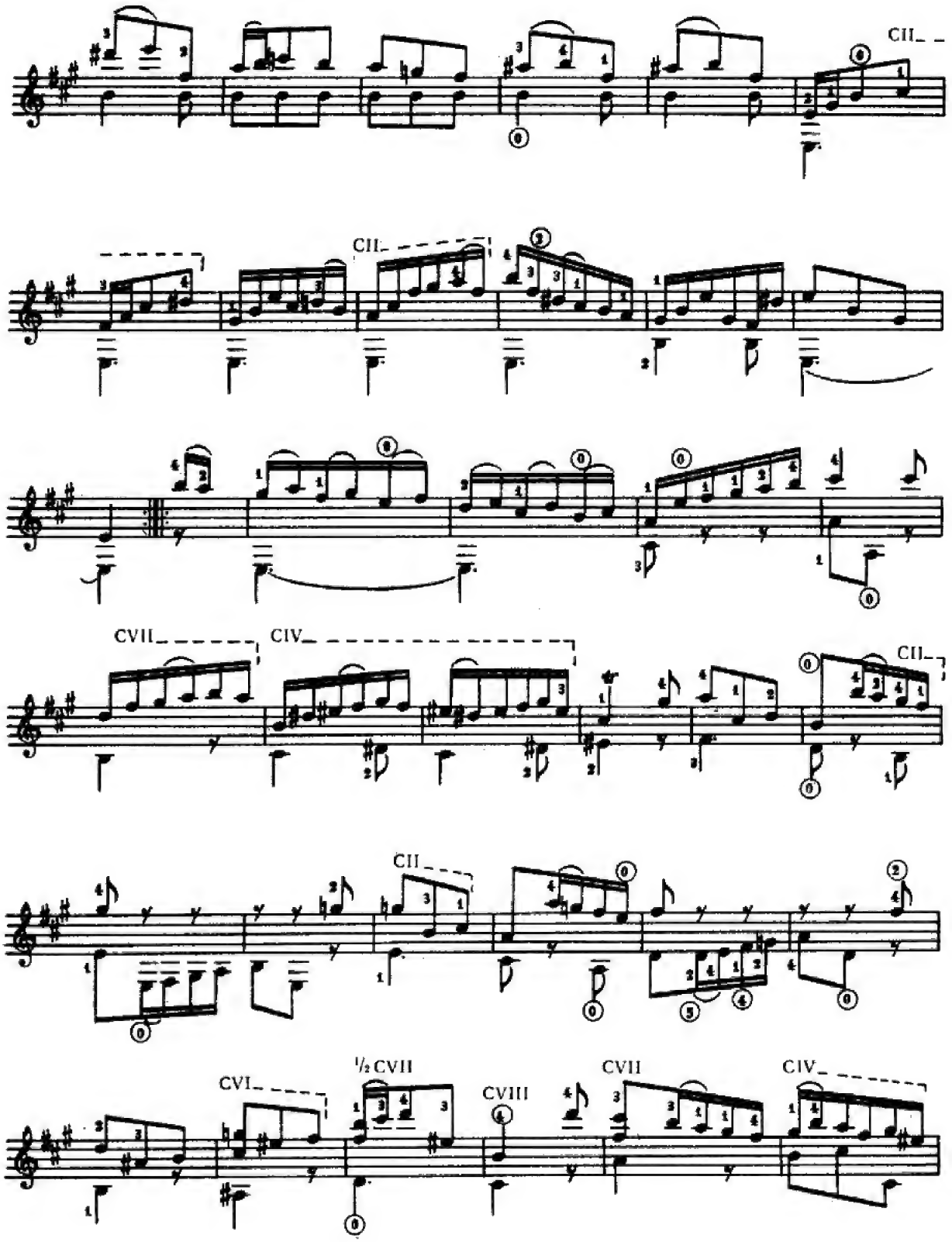
Bourree II

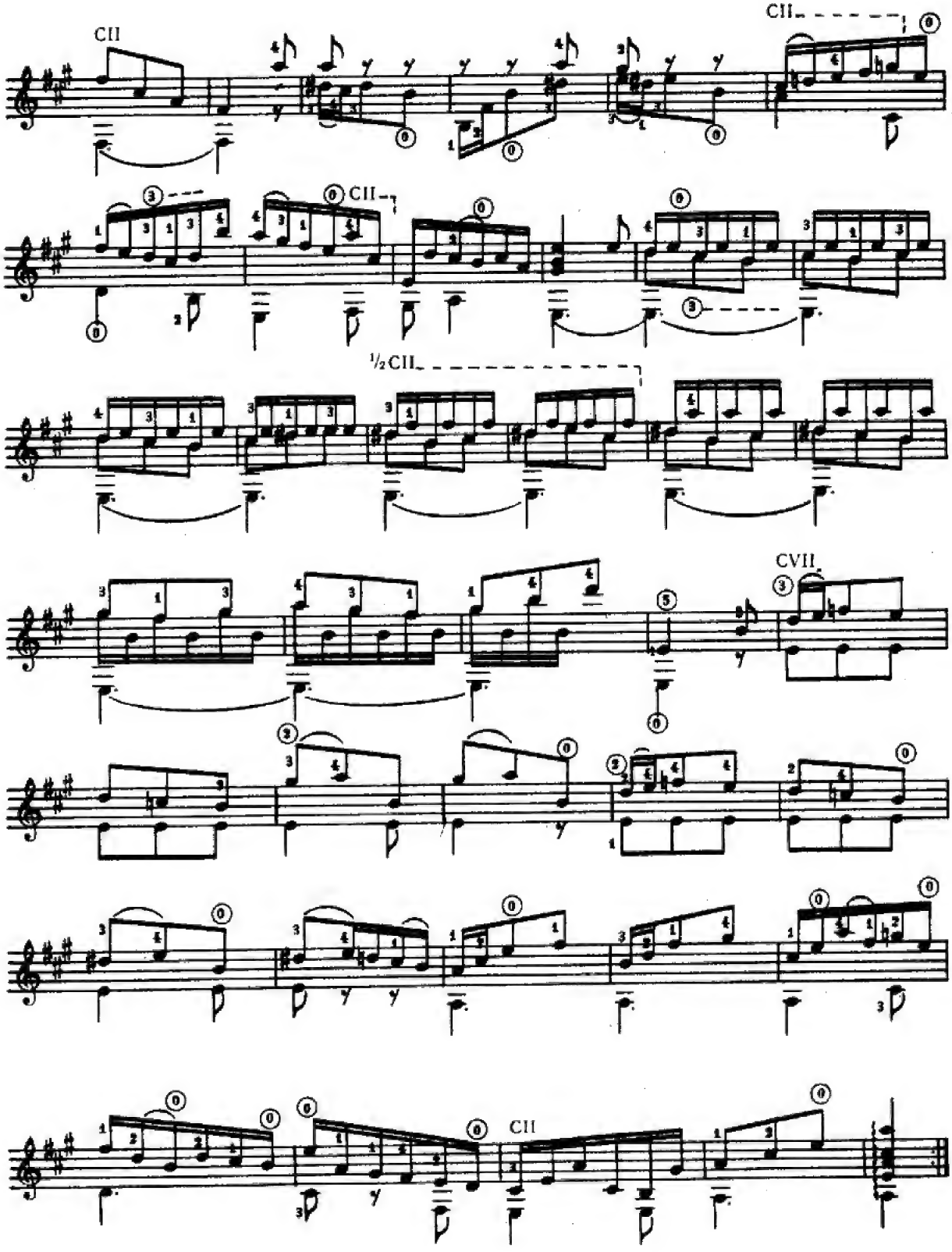


VII

Gigue

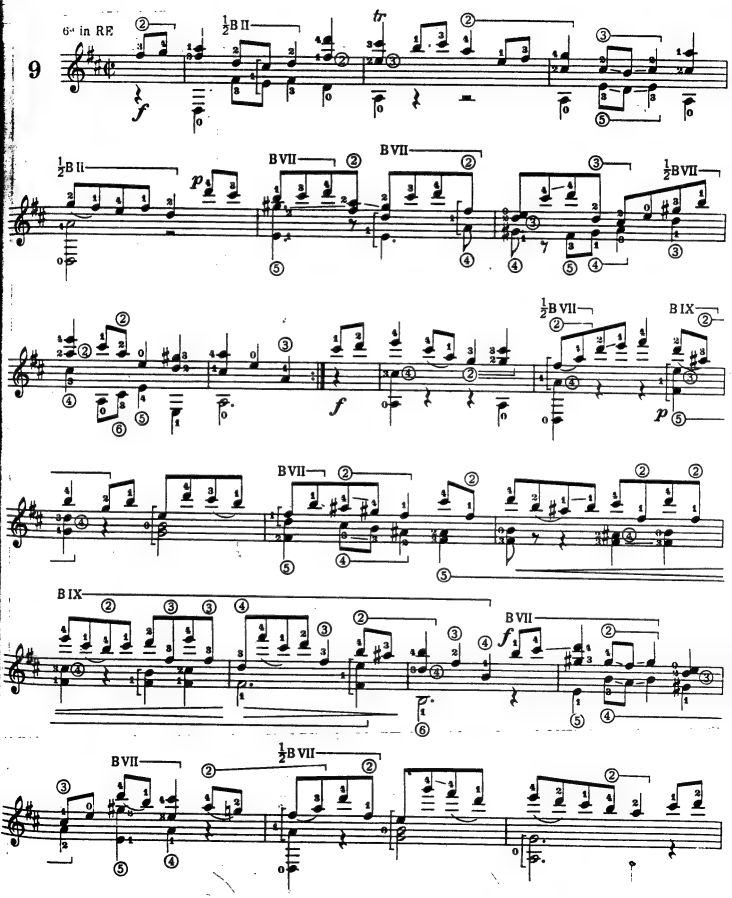


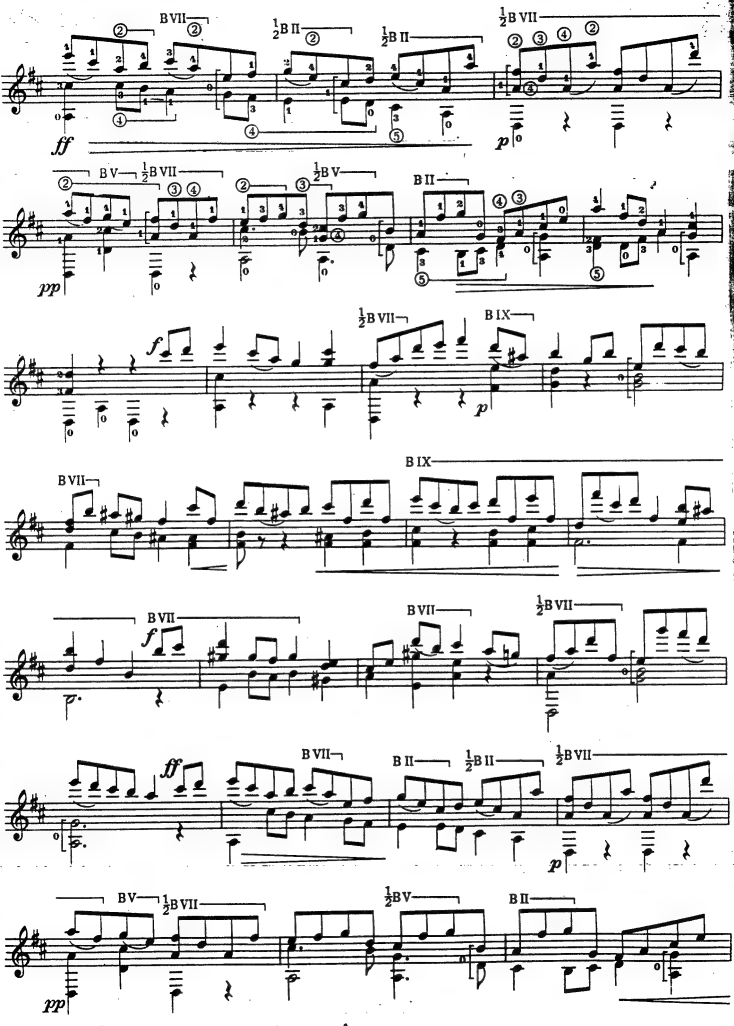

CII
CII
CVII
CIV
CII
CII
CVI
½ CVII
CVIII
CVII
CIV

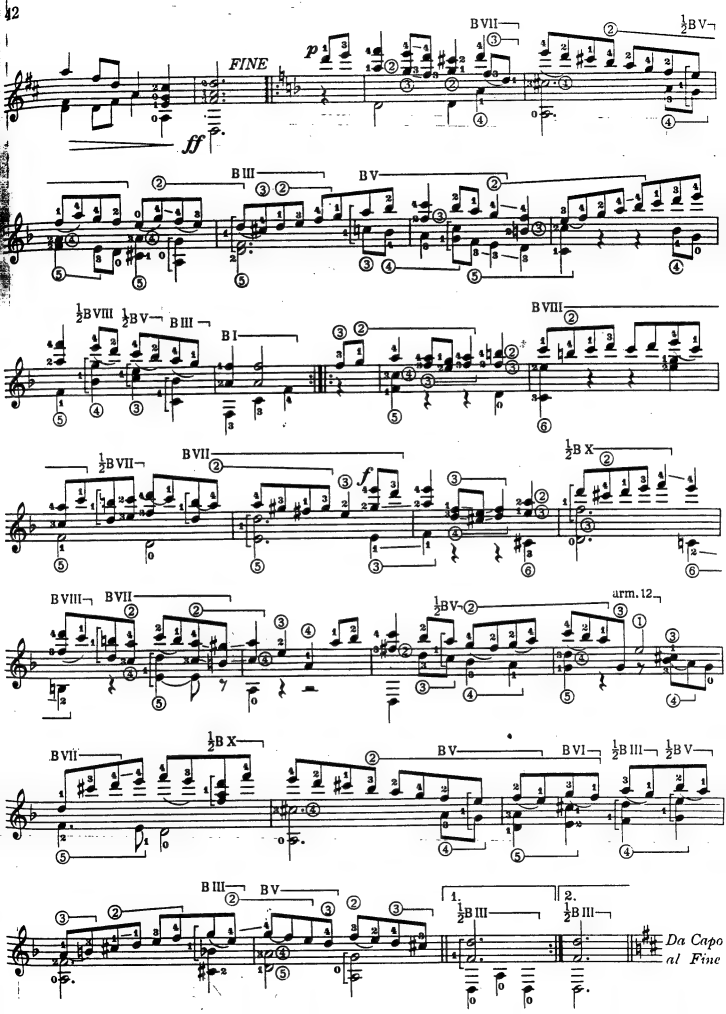

CII
CII
CII
½CII
CVII
CII

J. S. Bach

BOURRÉE



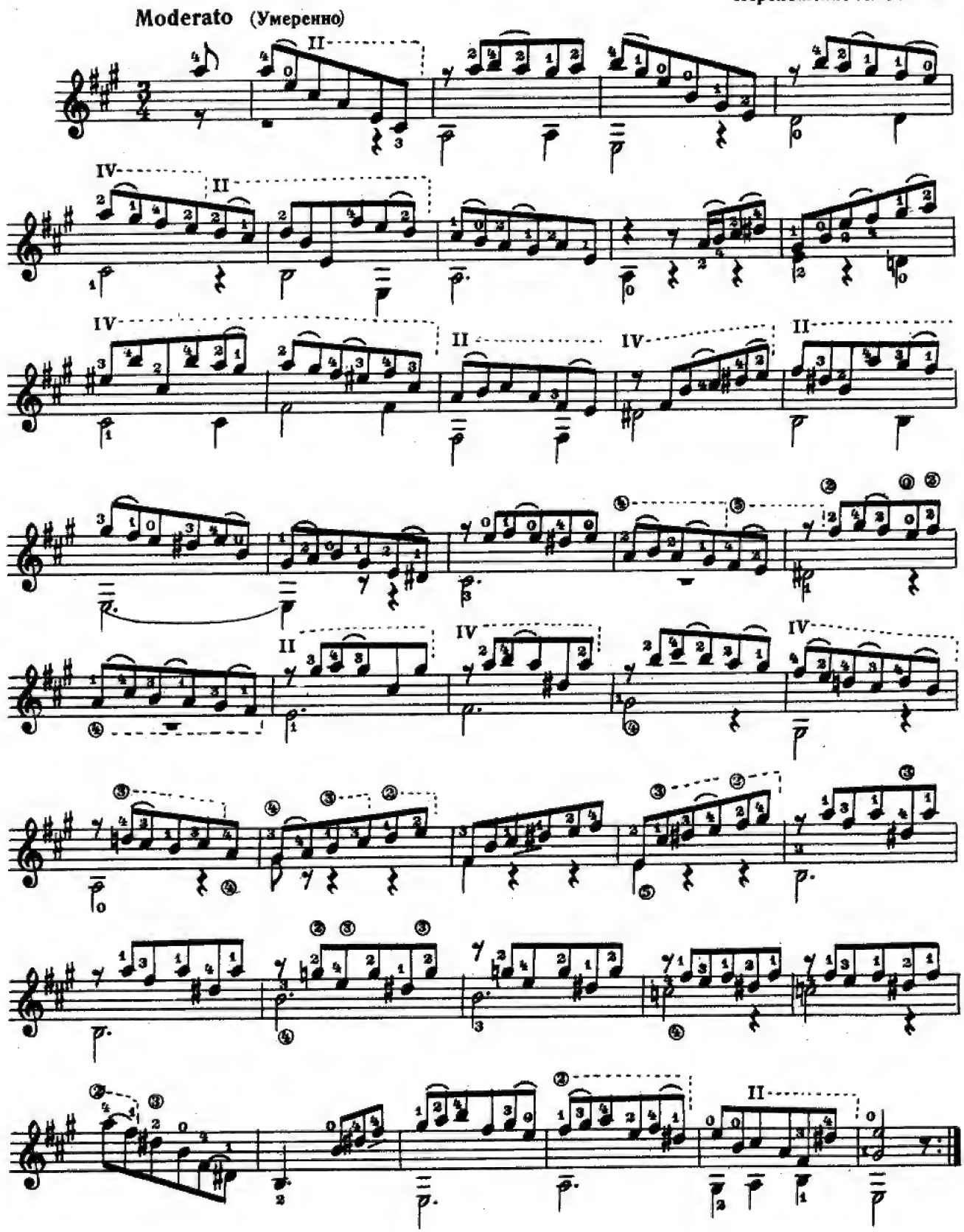

BVII
½BII
½BII
½BVII
ff
p
BV
½BVII
½BV
BII
pp
f
½BVII
BIX
p
BVII
BIX
BVII
f
BVII
½BVII
ff
BVII
BII
½BII
½BVII
p
BV
½BVII
½BV
BII
pp

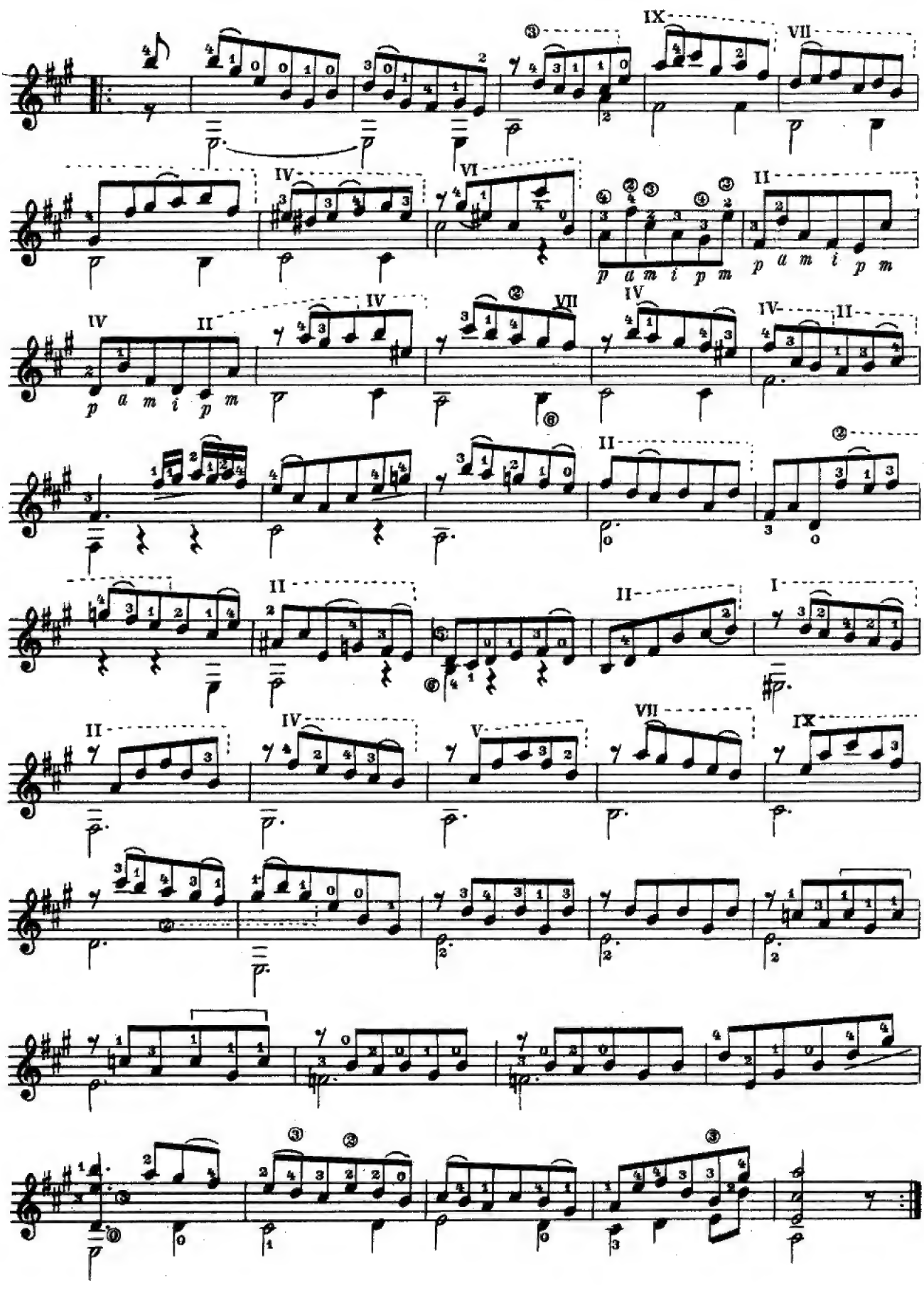

FINE
p
ff
BVII
½BV
BIII
BV
½BVIII
½BV
BIII
BI
BVIII
½BVII
BVII
f
½BX
BVIII
BVII
½BV
arm. 12
BVII
½BX
BV
BVI
½BIII
½BV
BIII
BV
1.
½BIII
2.
½BIII
Da Capo
al Fine

КУРАНТА

И. С. БАХ

Переложение А. Сеговии

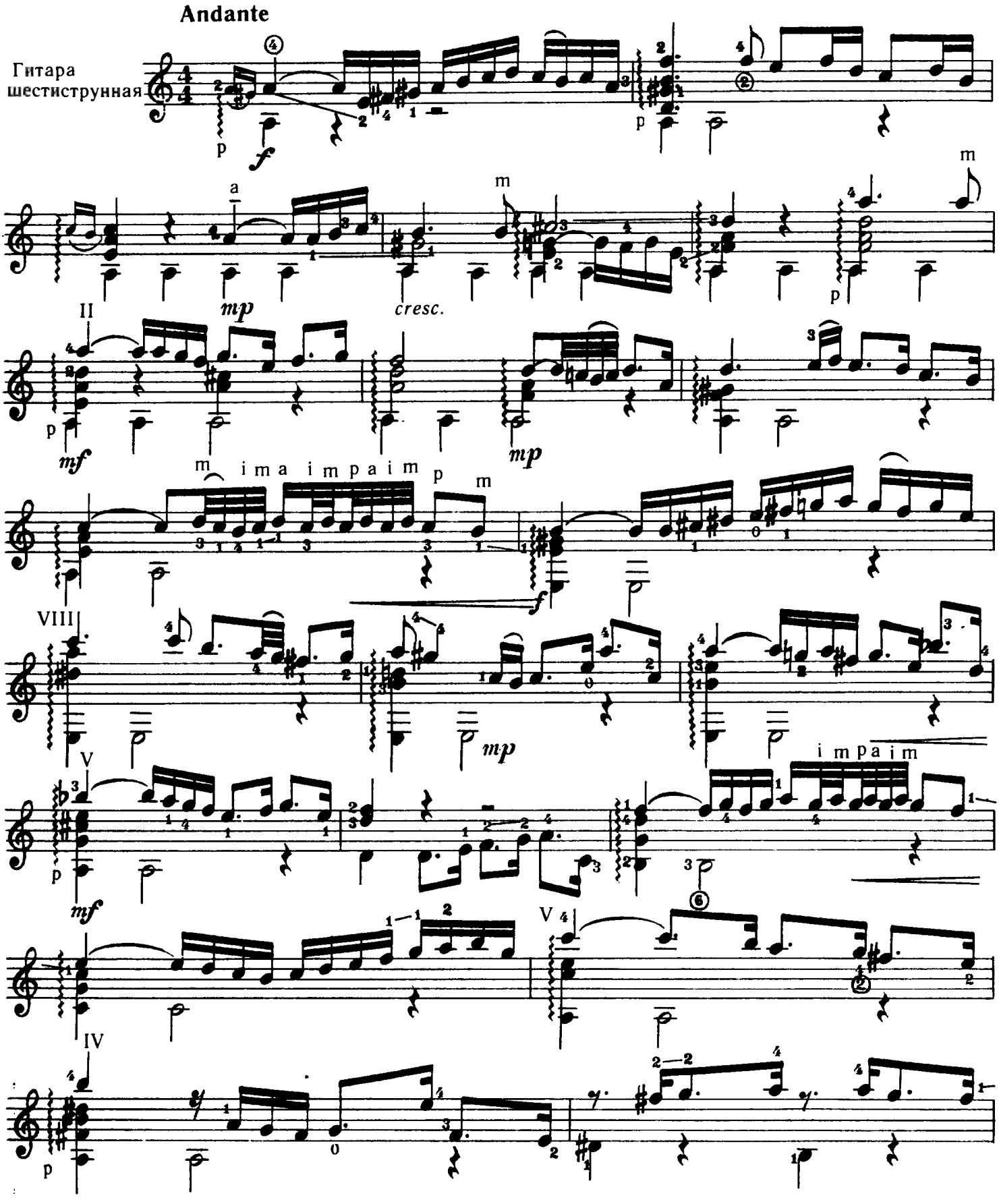




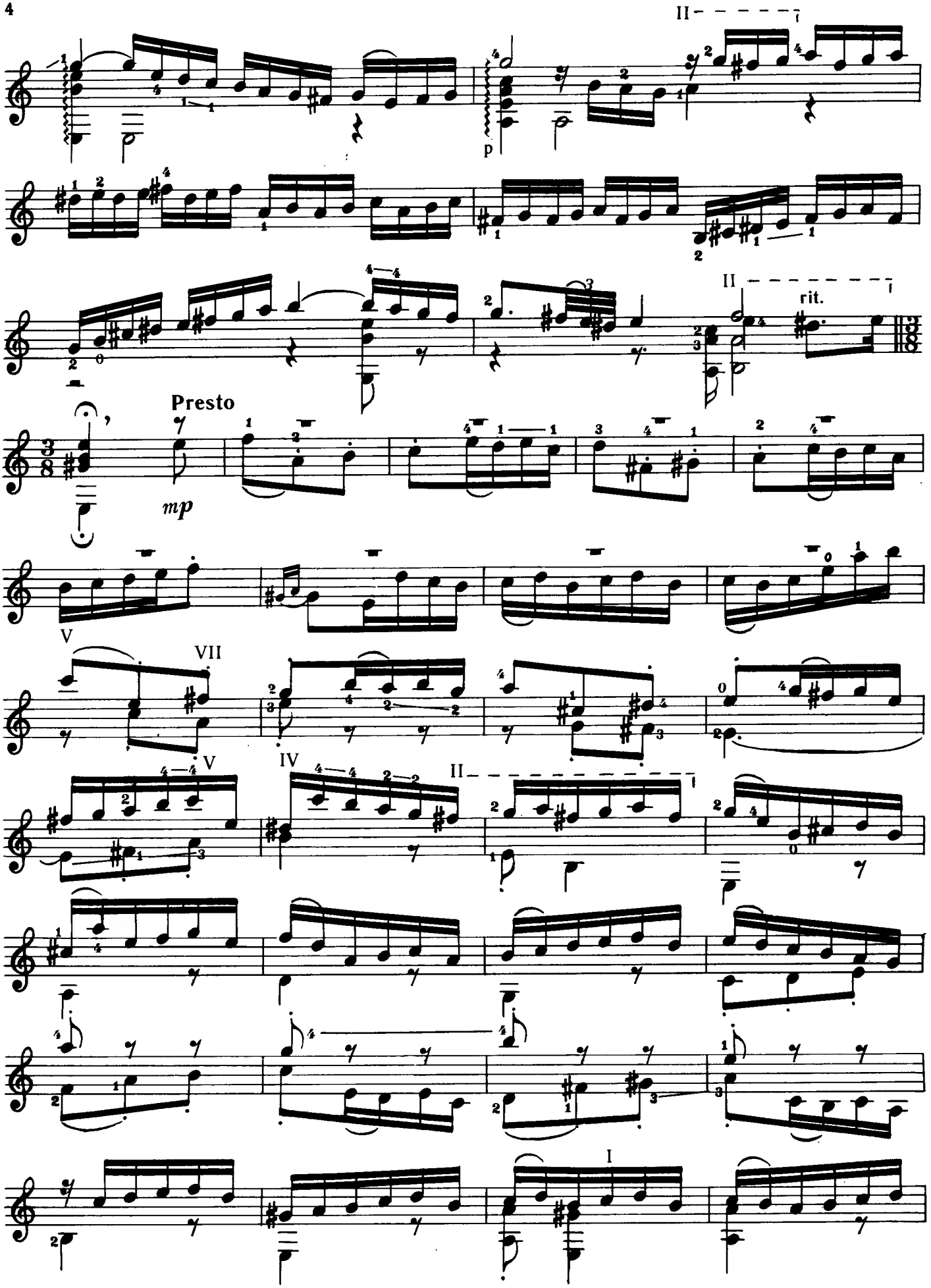
ПРЕЛЮДИЯ И ФУГА*

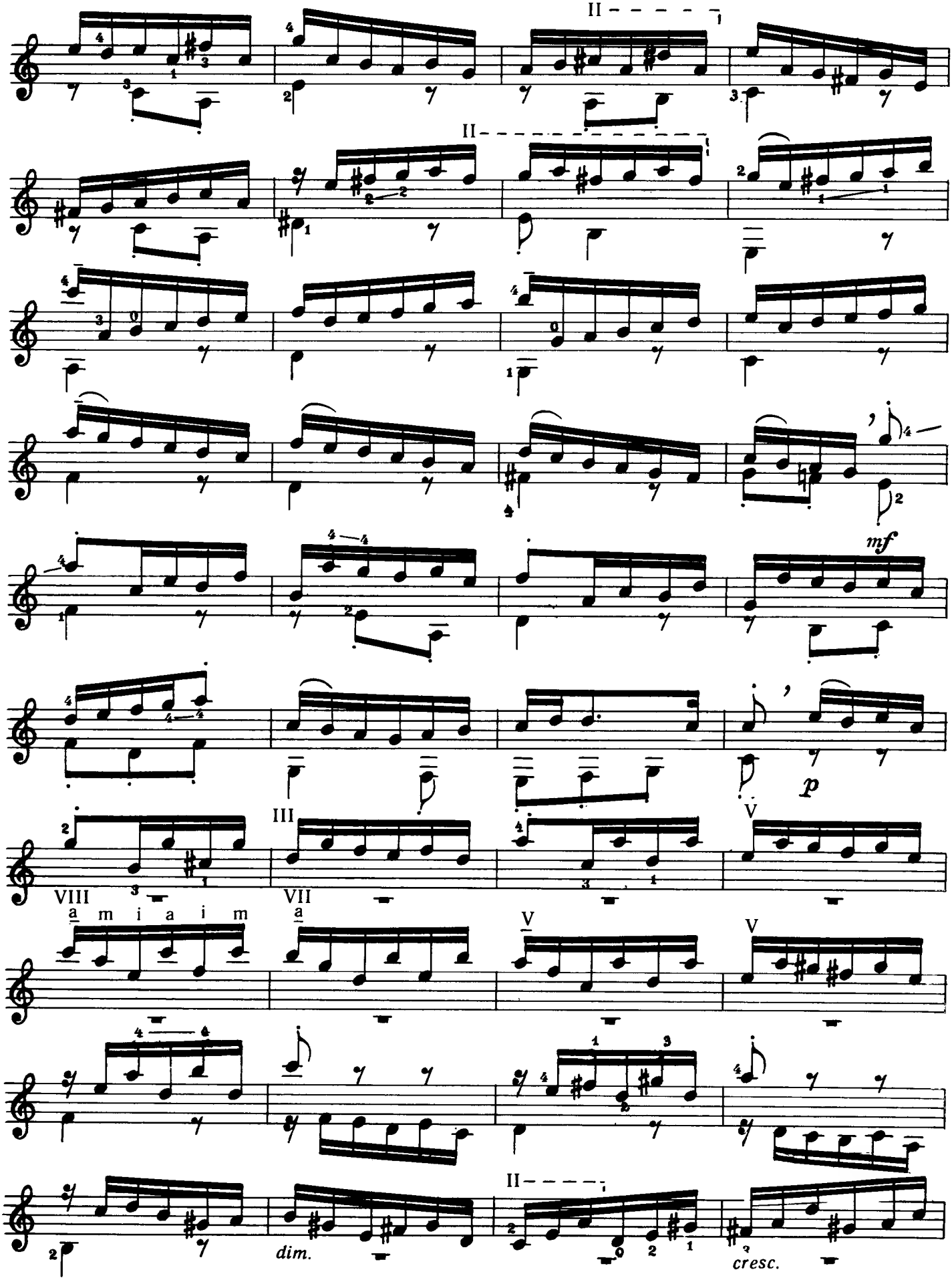
Редакция И. Пермякова

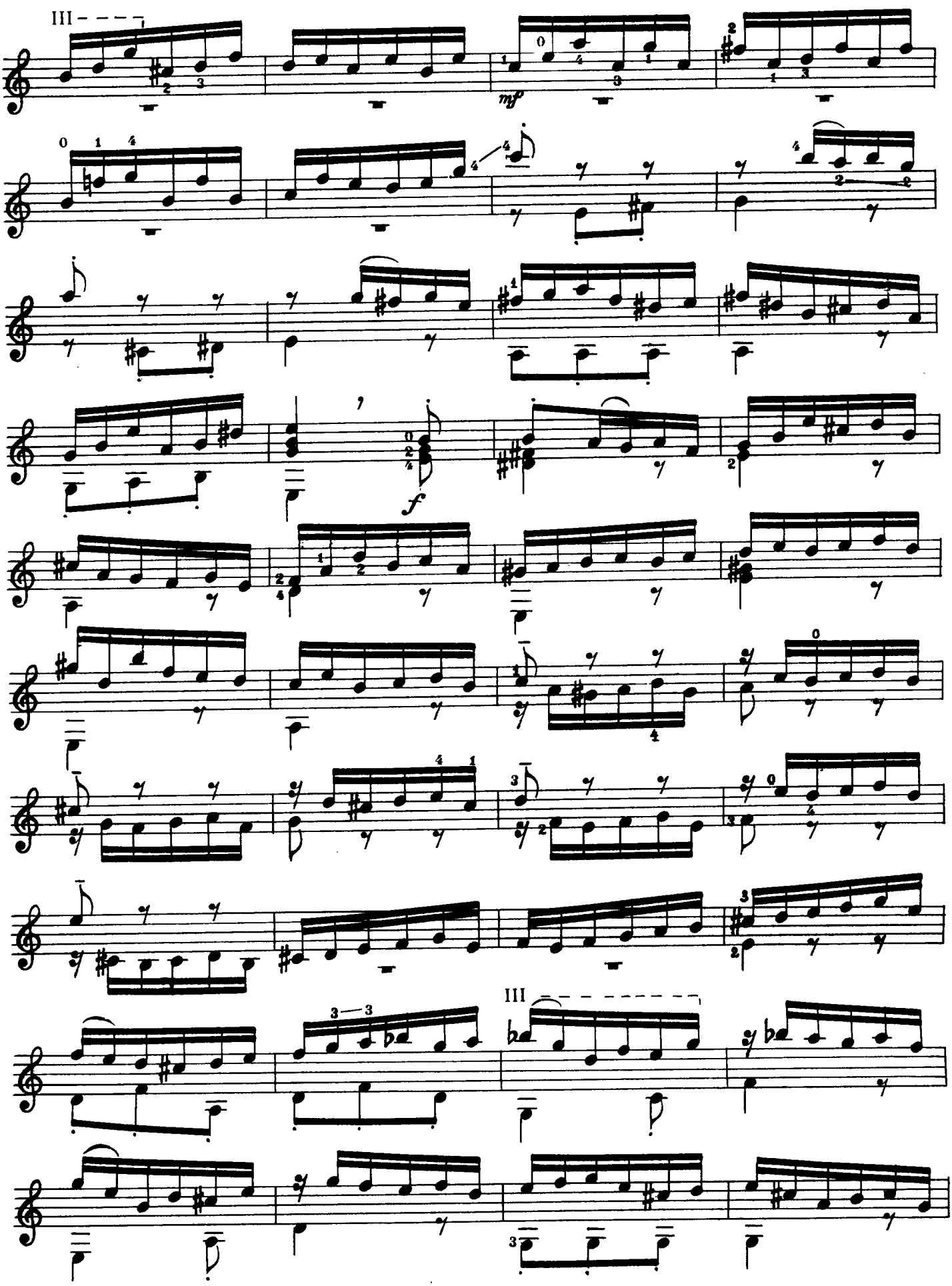
И. С. БАХ

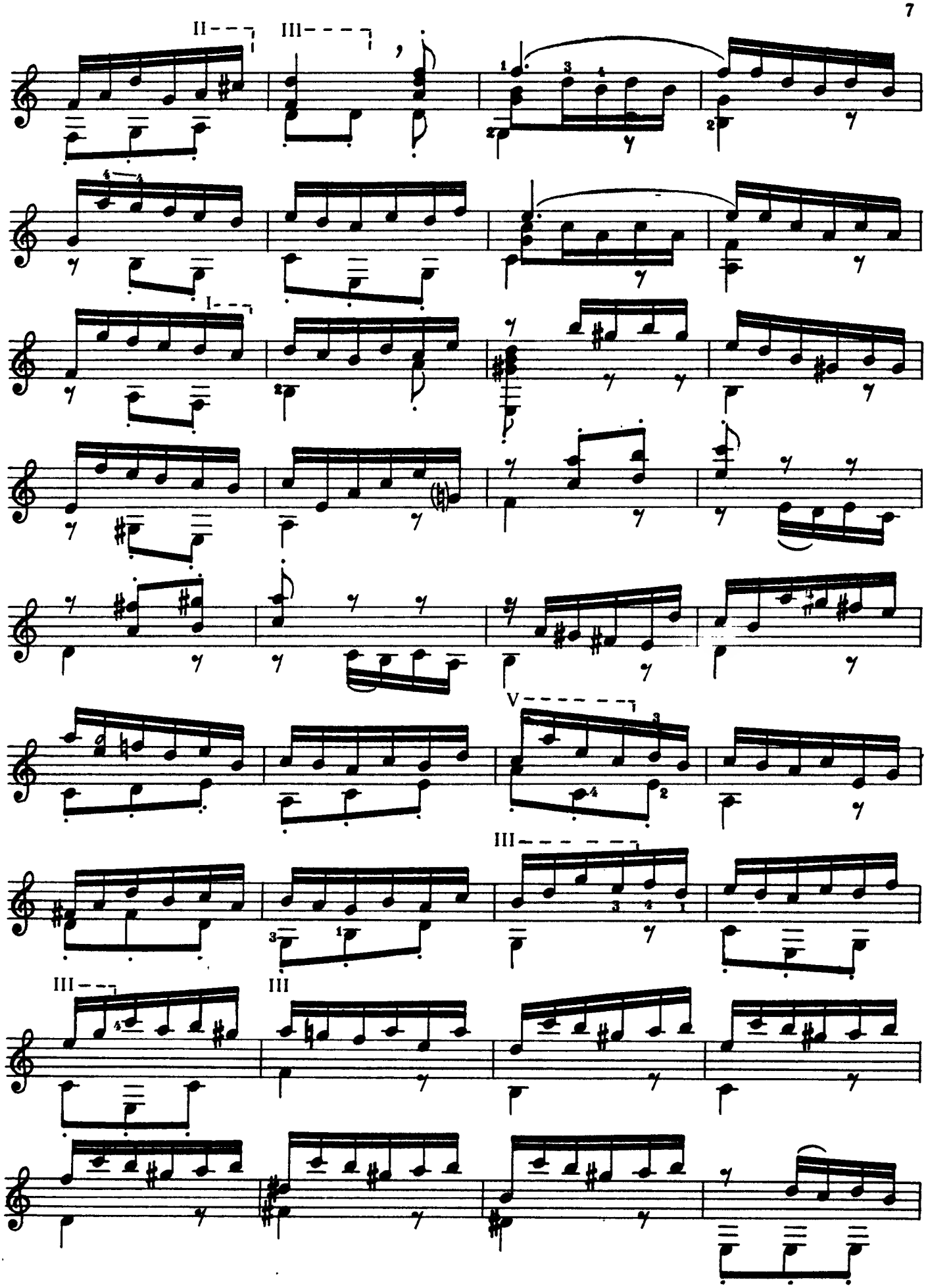


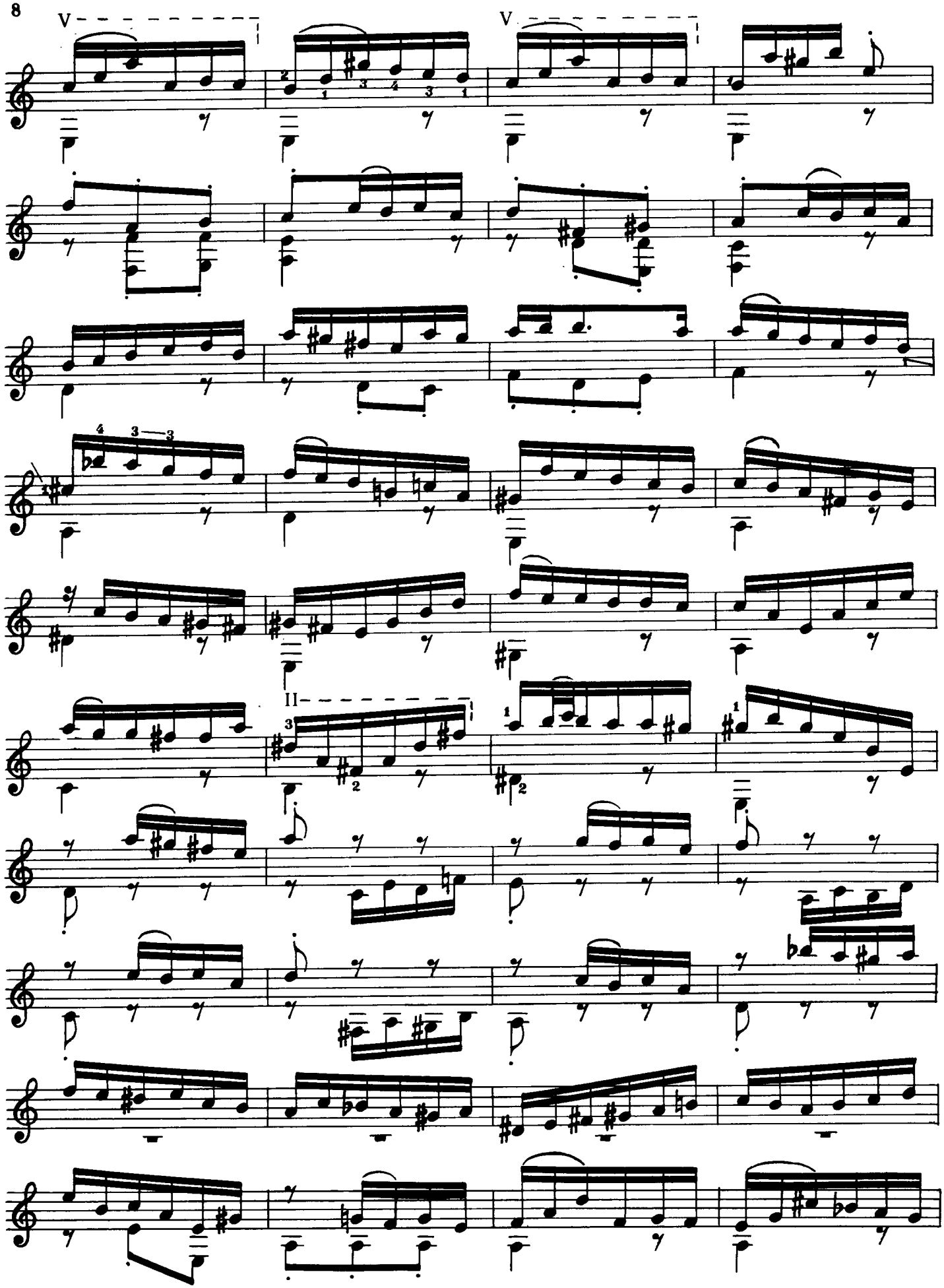
* Из сюиты № 5 для виолончели соло

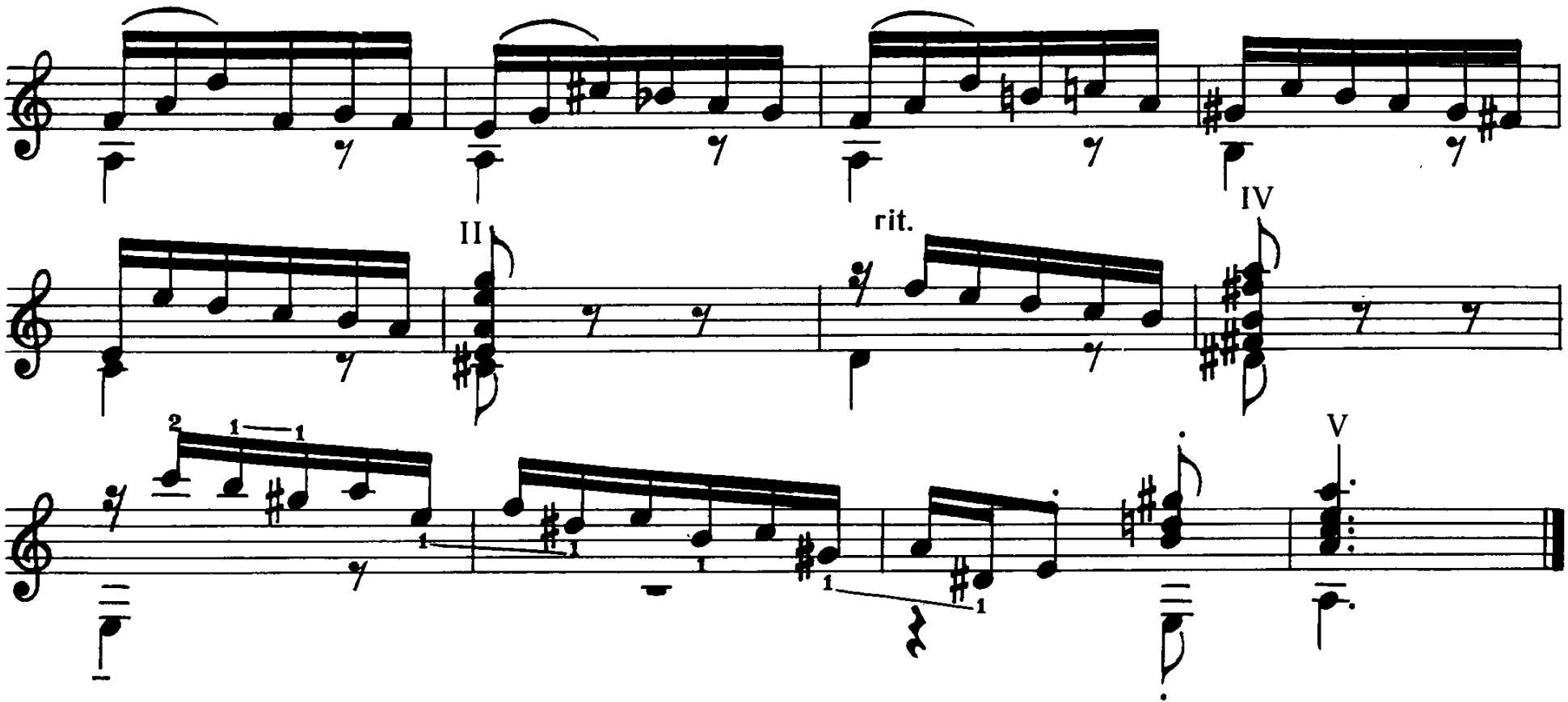

II
p
II
rit.
Presto
mp
V
VII
V
IV
II
I


II
II
mf
p
III
V
VIII
a m i a i m
VII
a
V
V
dim.
II
cresc.


III
mp
f
III


II
III
I
V
III
III
III


V
V
II


II
rit.
IV
V

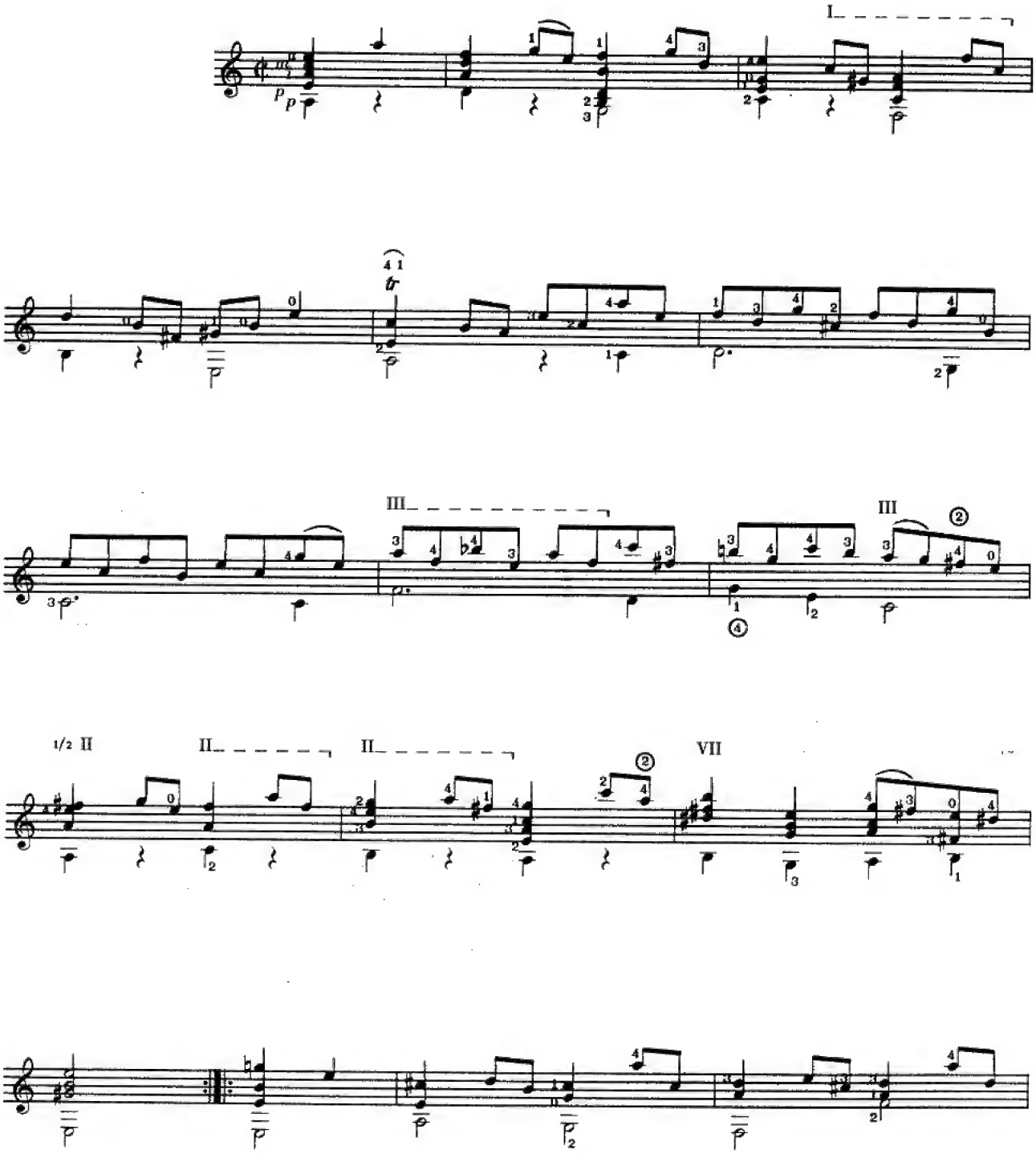
GAVOTTE I & II

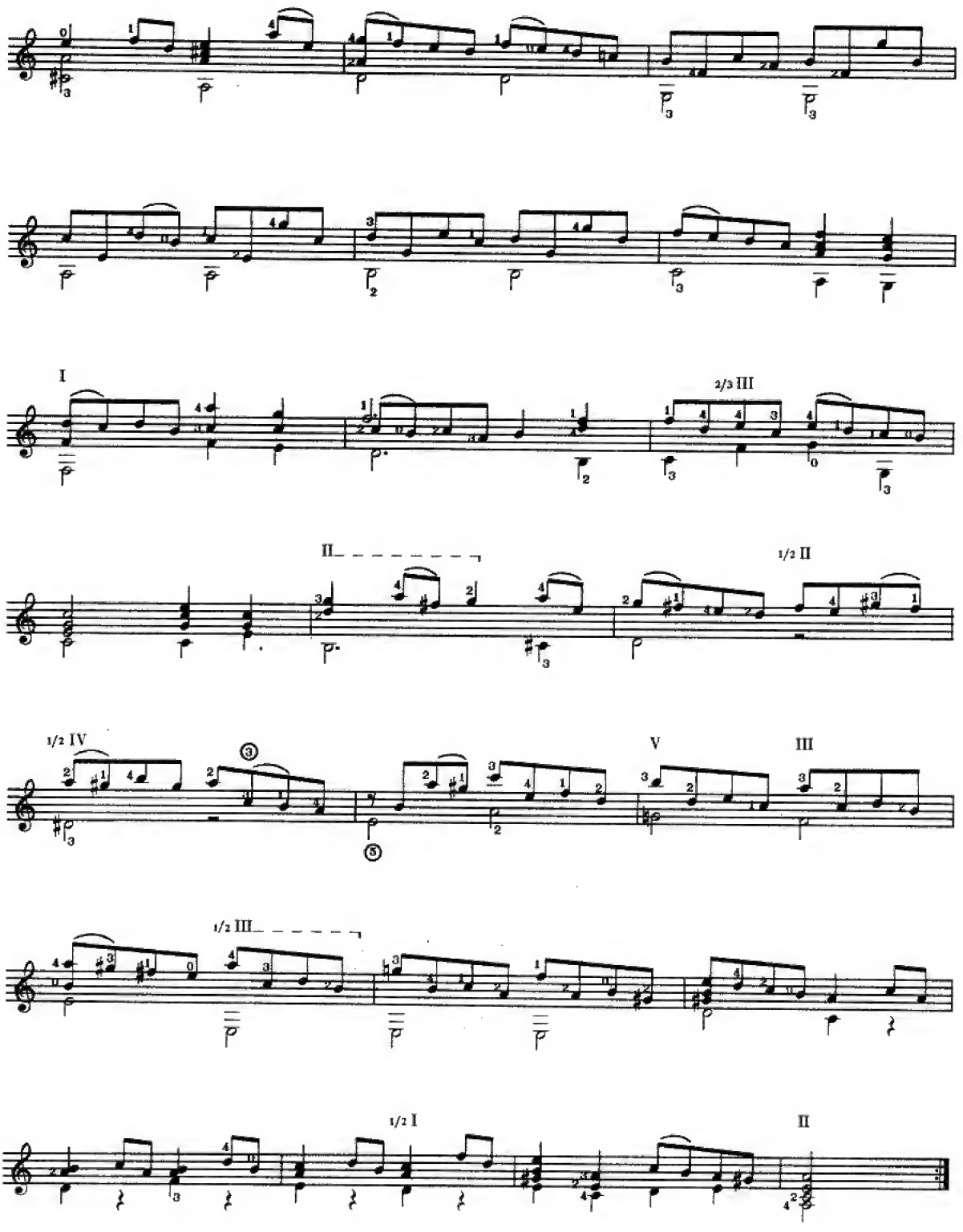
(from 5th Cello Suite)

Transcribed for Guitar by
CHRISTOPHER PARKENING

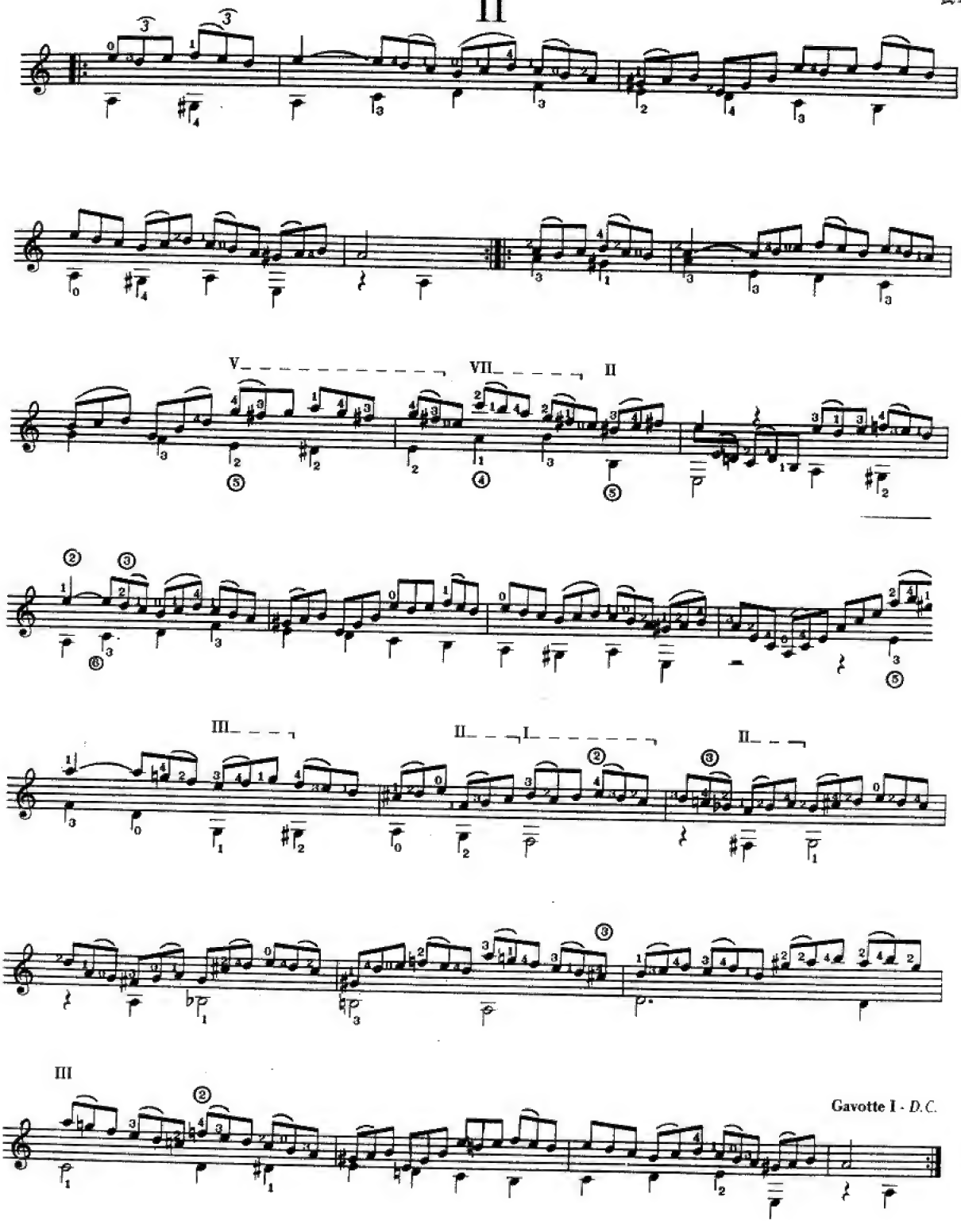
I

J.S. BACH



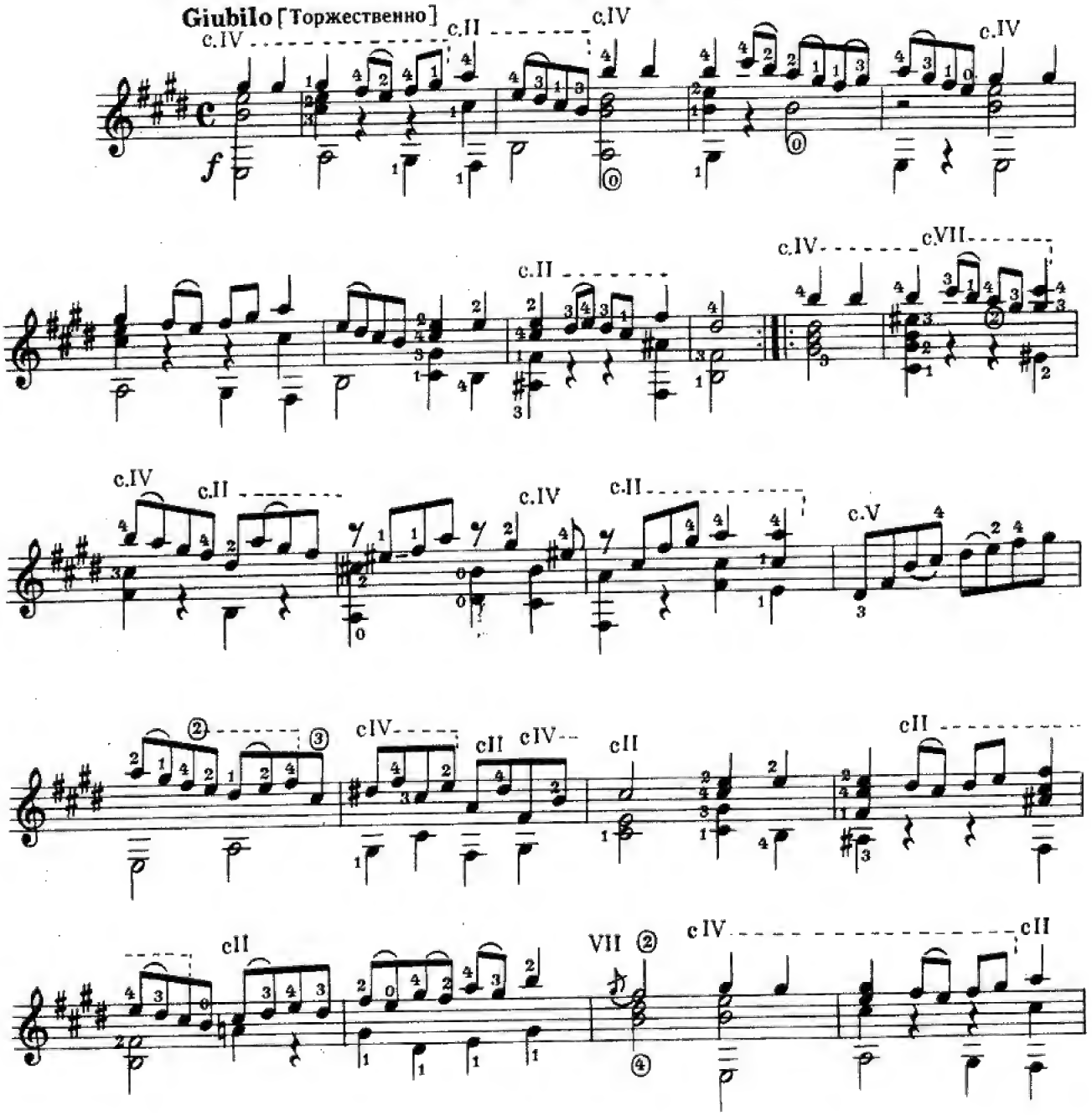

I
2/3 III
II
1/2 II
1/2 IV
V
III
1/2 III
1/2 I
II

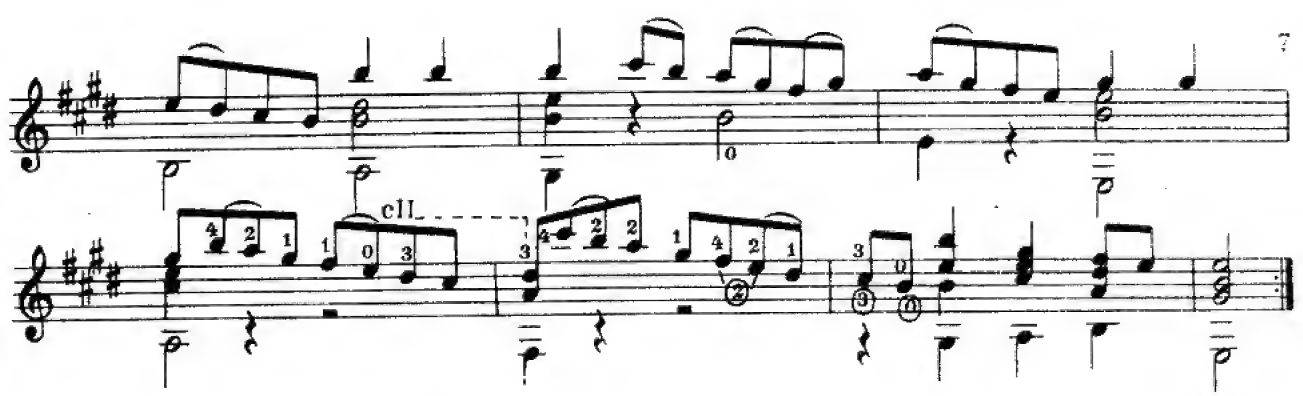
II



ГАВОТ

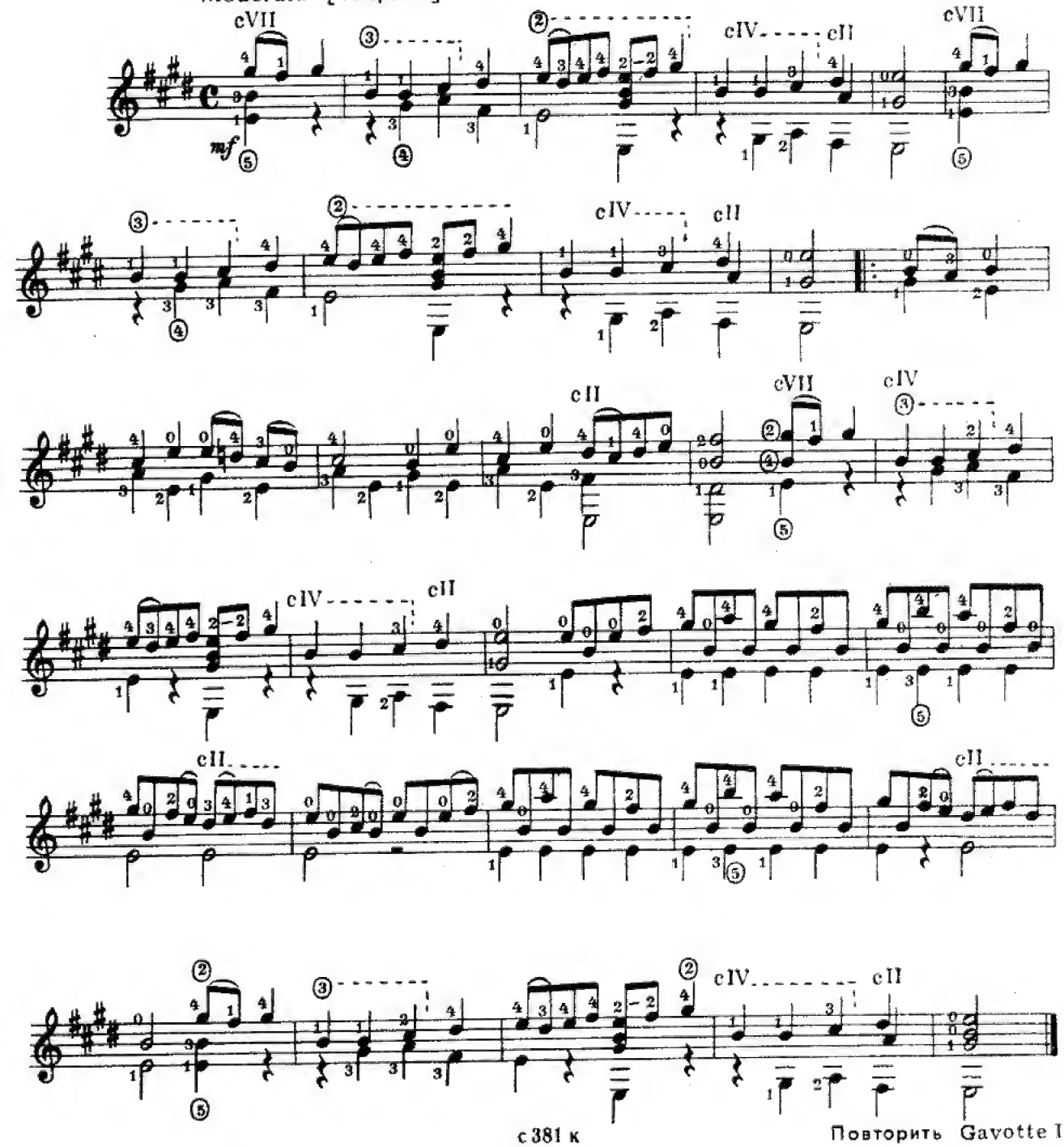
GAVOTTE I из пятой сюиты для виолончели





GAVOTTE II

Moderato [Умеренно]

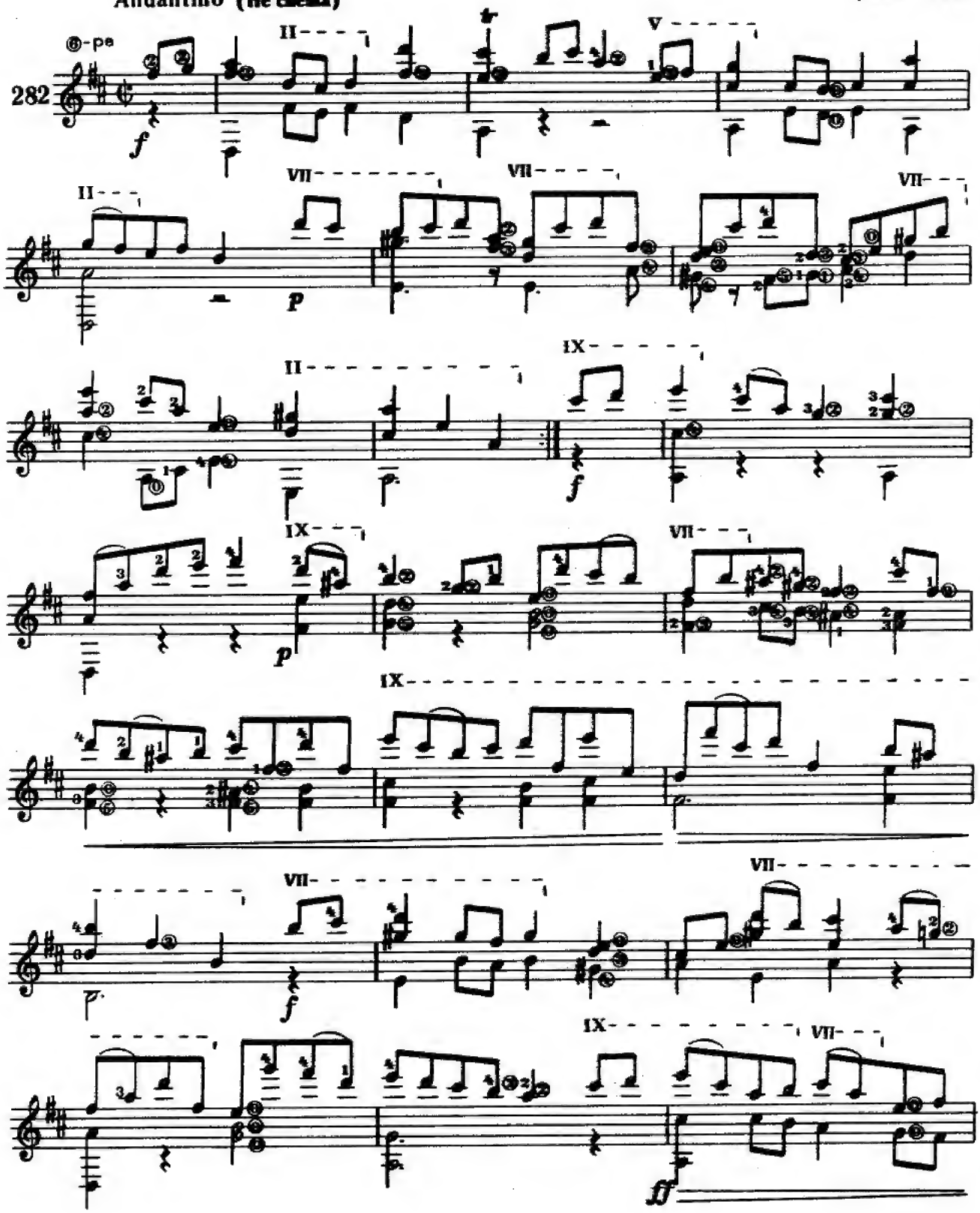


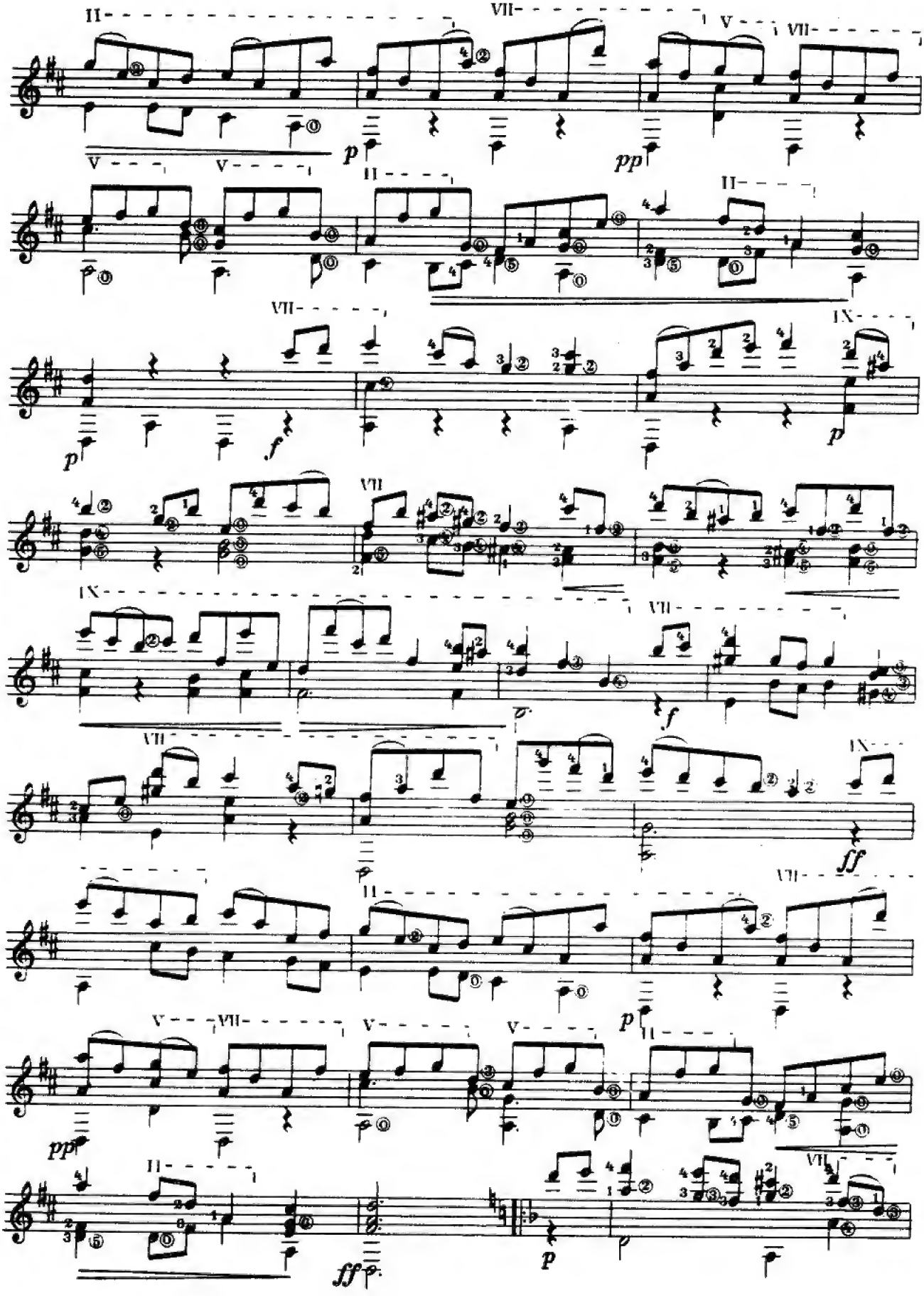
Лур

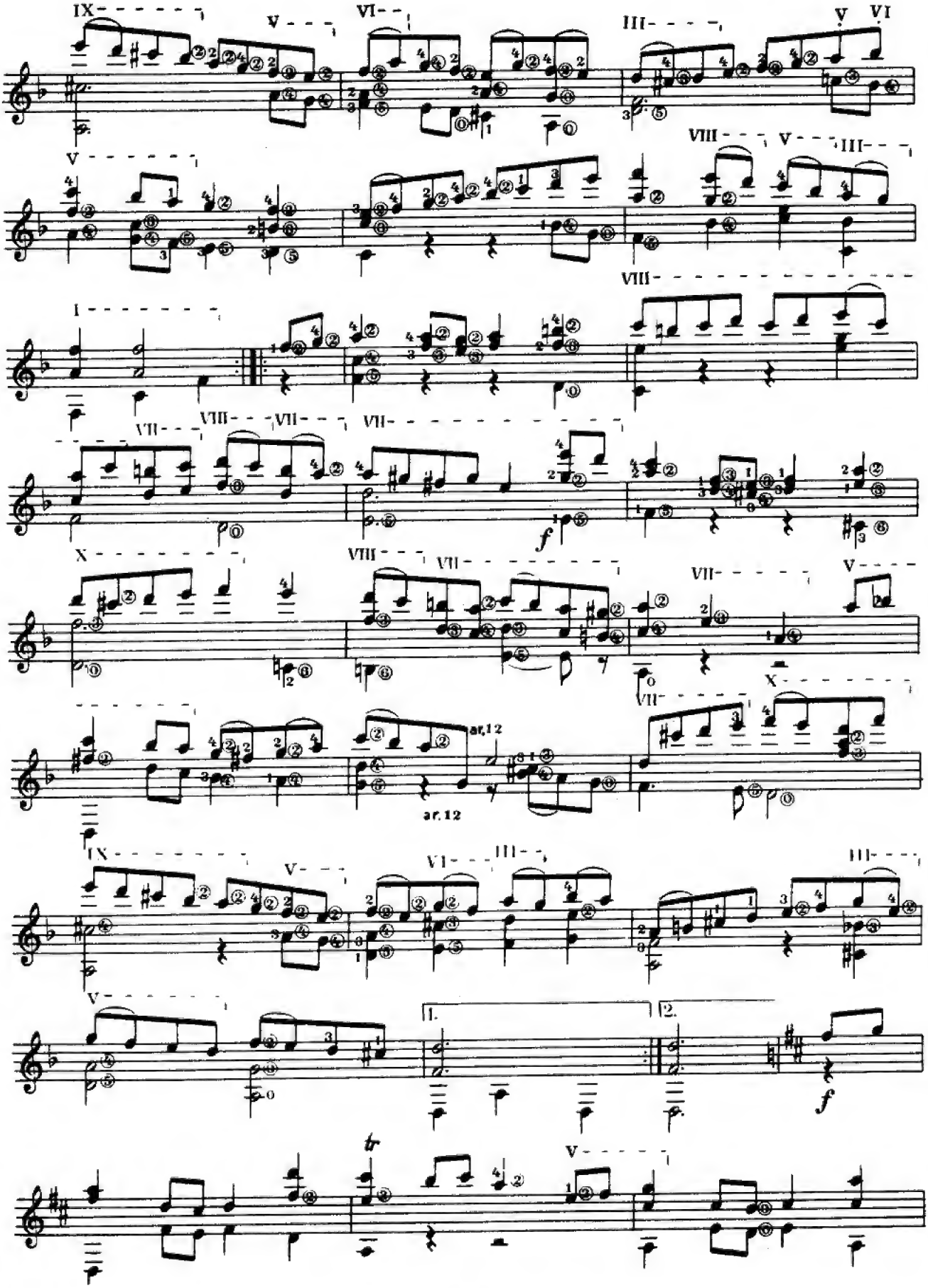
Старинный танец

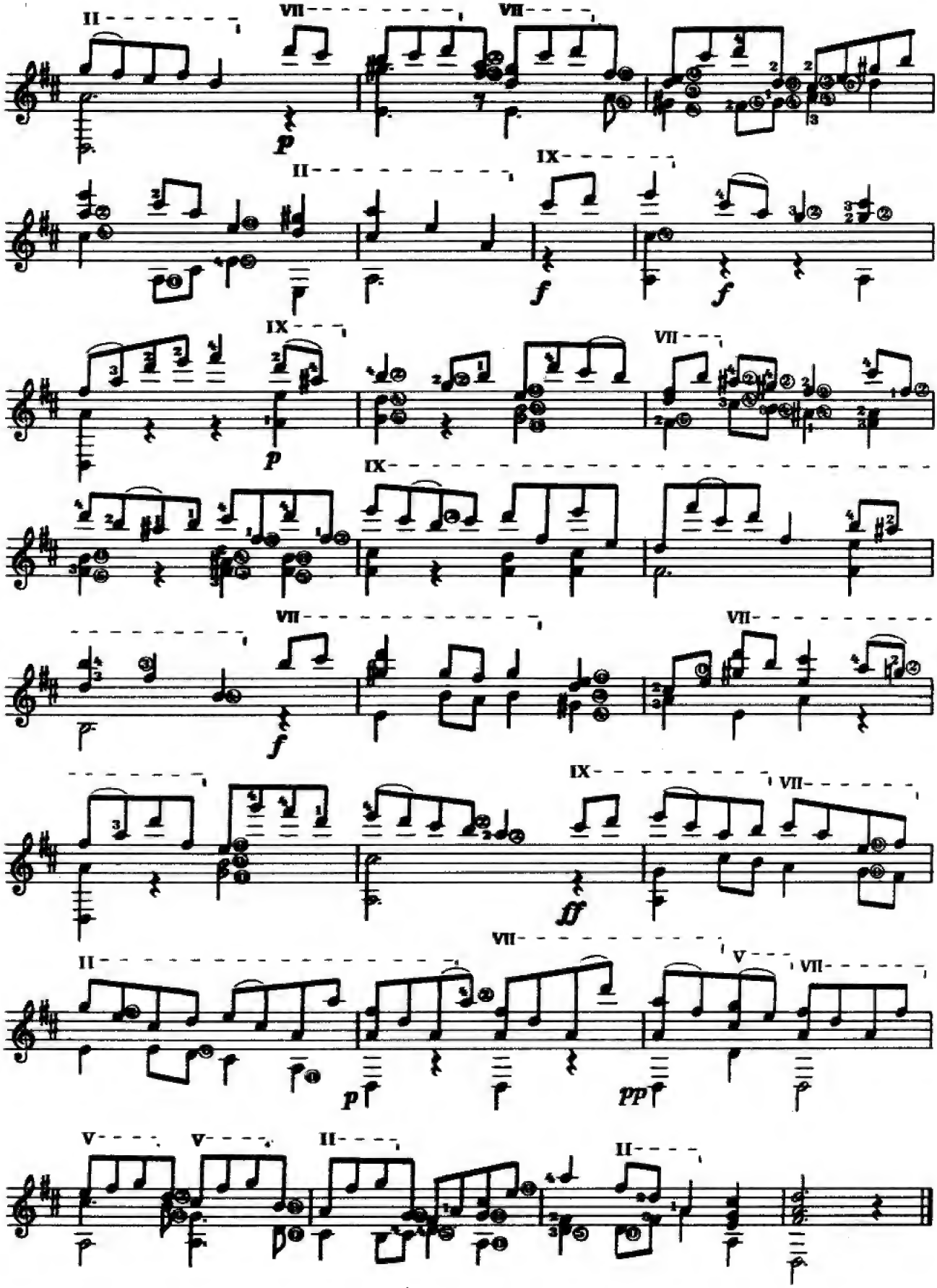
И. С. БАХ
(1685—1750)

Andantino (Не спеша)



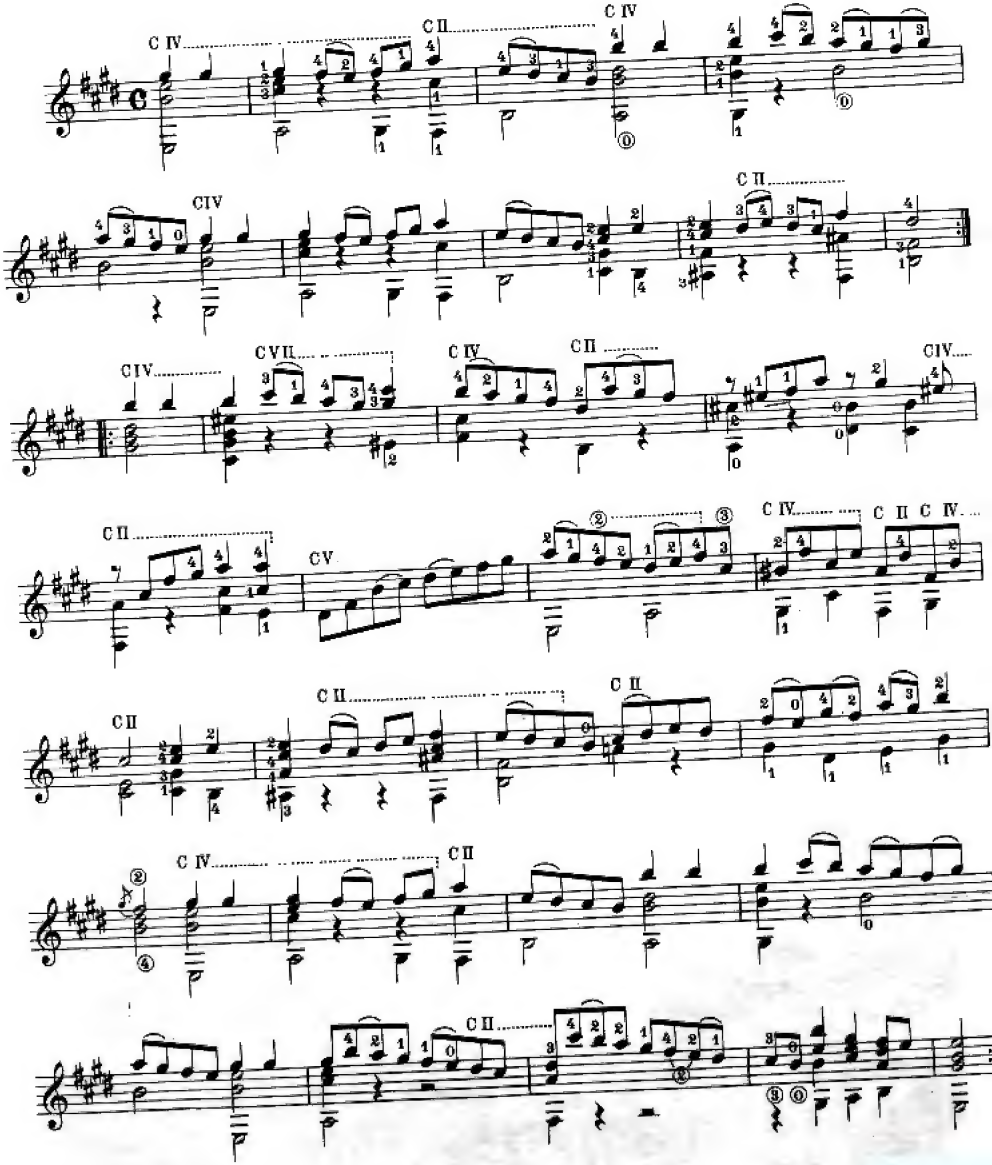



IX
V
VI
III
V
VI
V
VIII
V
III
I
VIII
VII
VIII
VII
VII
f
X
VIII
VII
VII
V
VII
X
ar. 12
ar. 12
IX
V
VI
III
III
V
1.
2.
f
tr
V

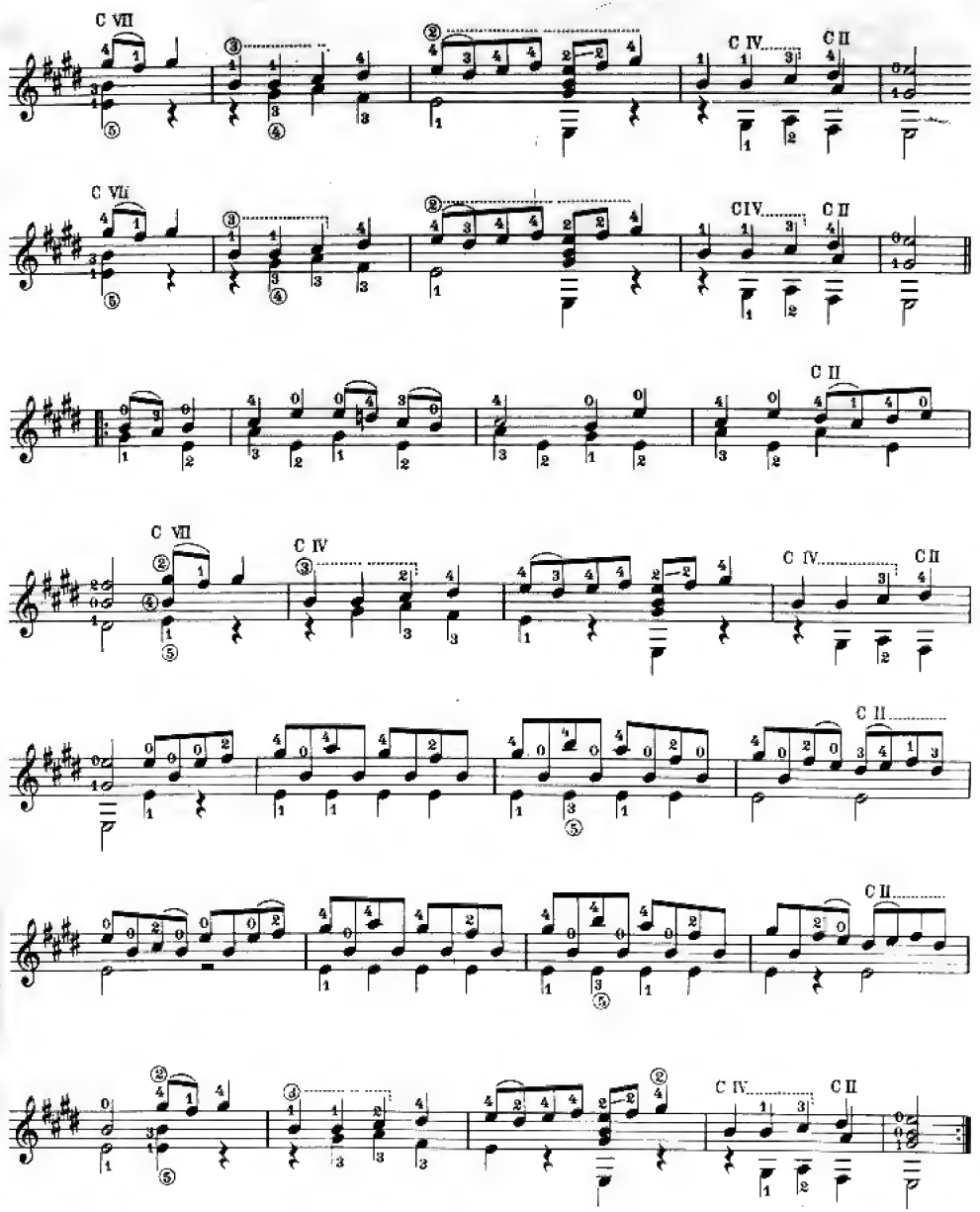

II
VII
VII
p
II
IX
f
f
IX
VII
p
IX
VII
VII
f
IX
VII
ff
II
VII
V
VII
p
pp
V
V
II
II

Johann Sebastian Bach
1685 – 1750

Gavotte I



Gavotte II



Gavotte I Da Capo

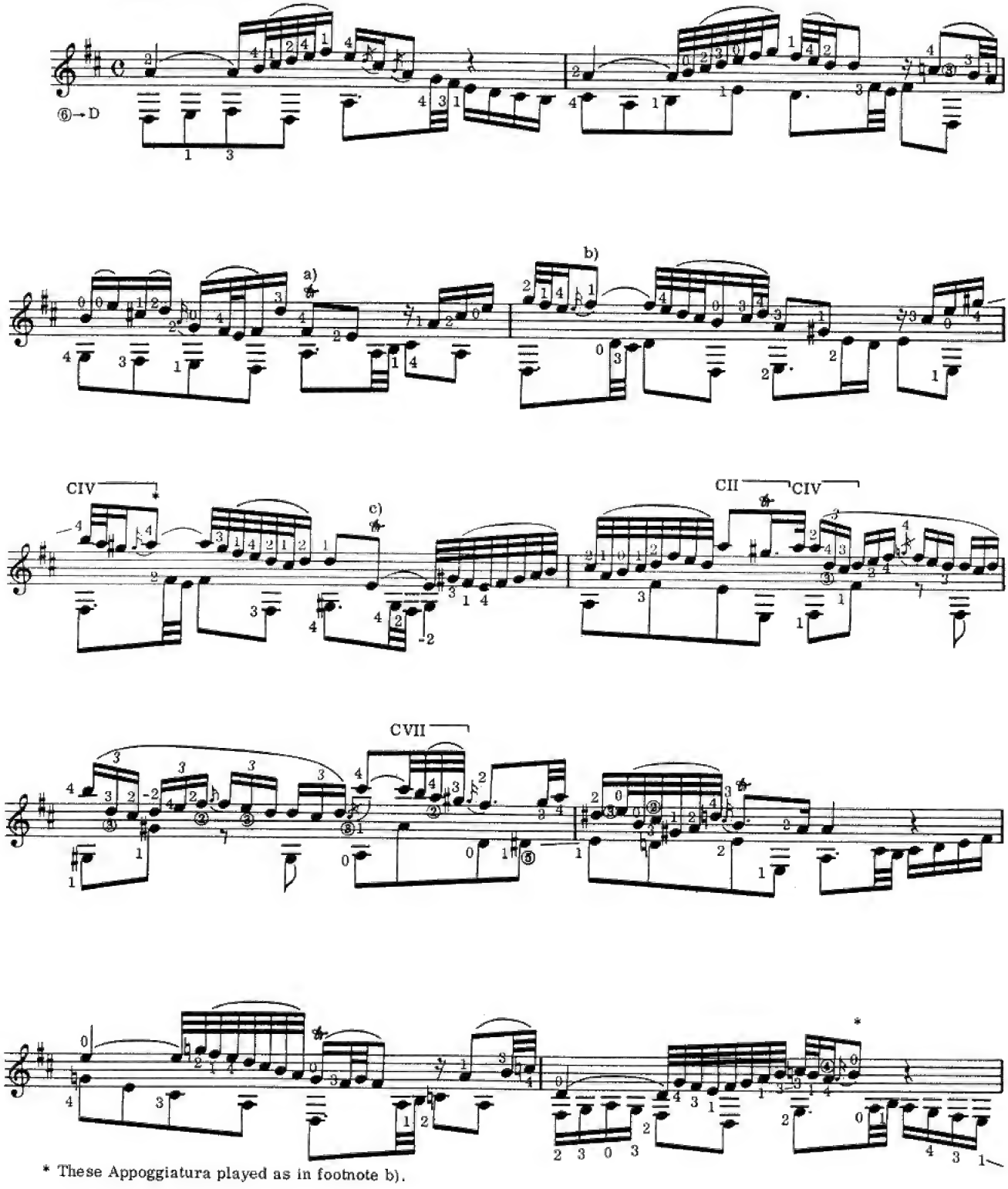
SONATA-BWV 1035

I

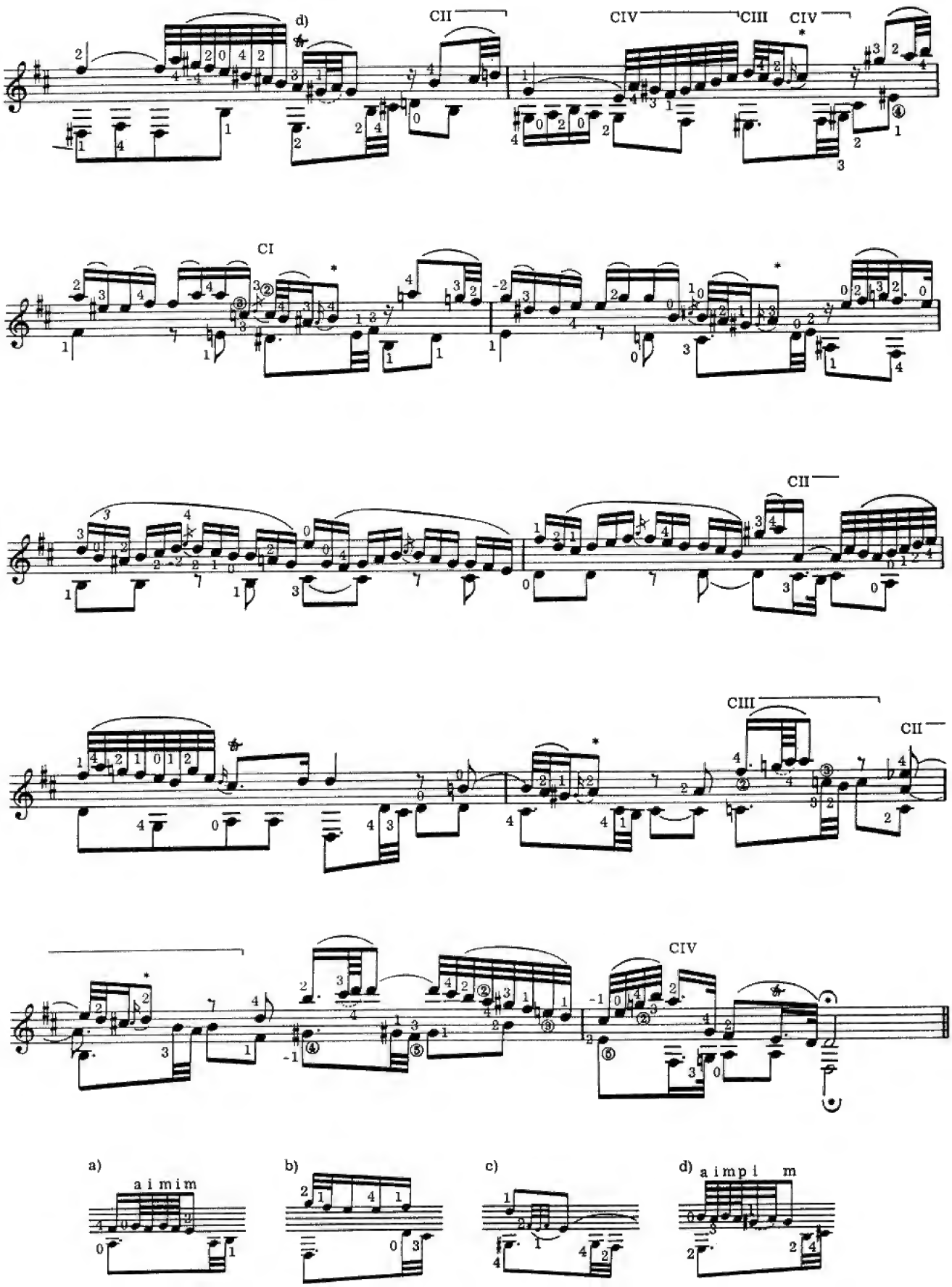
Transcribed & Edited for Guitar
by Robert Brightmore

J. S. BACH

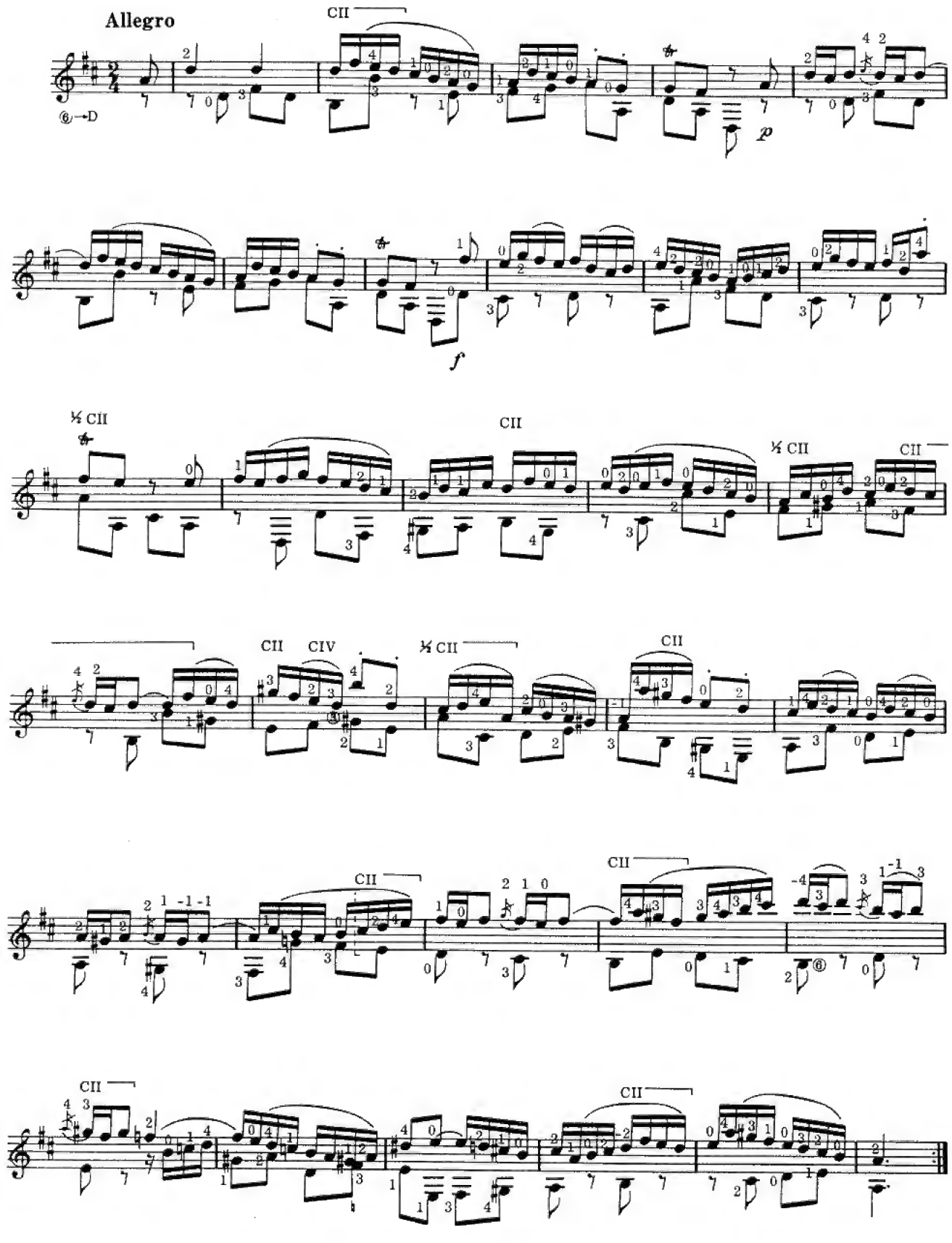
Adagio ma non tanto

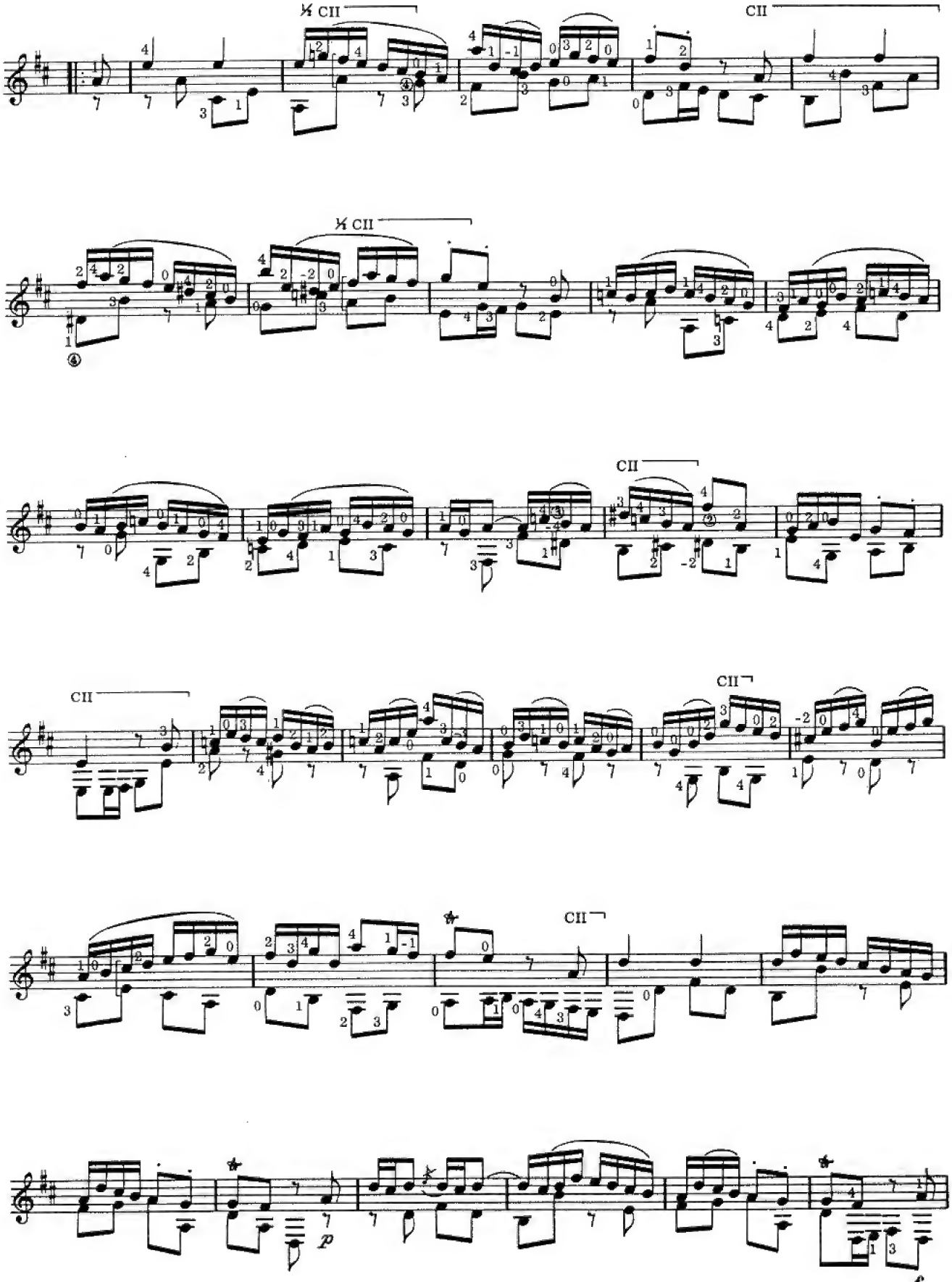


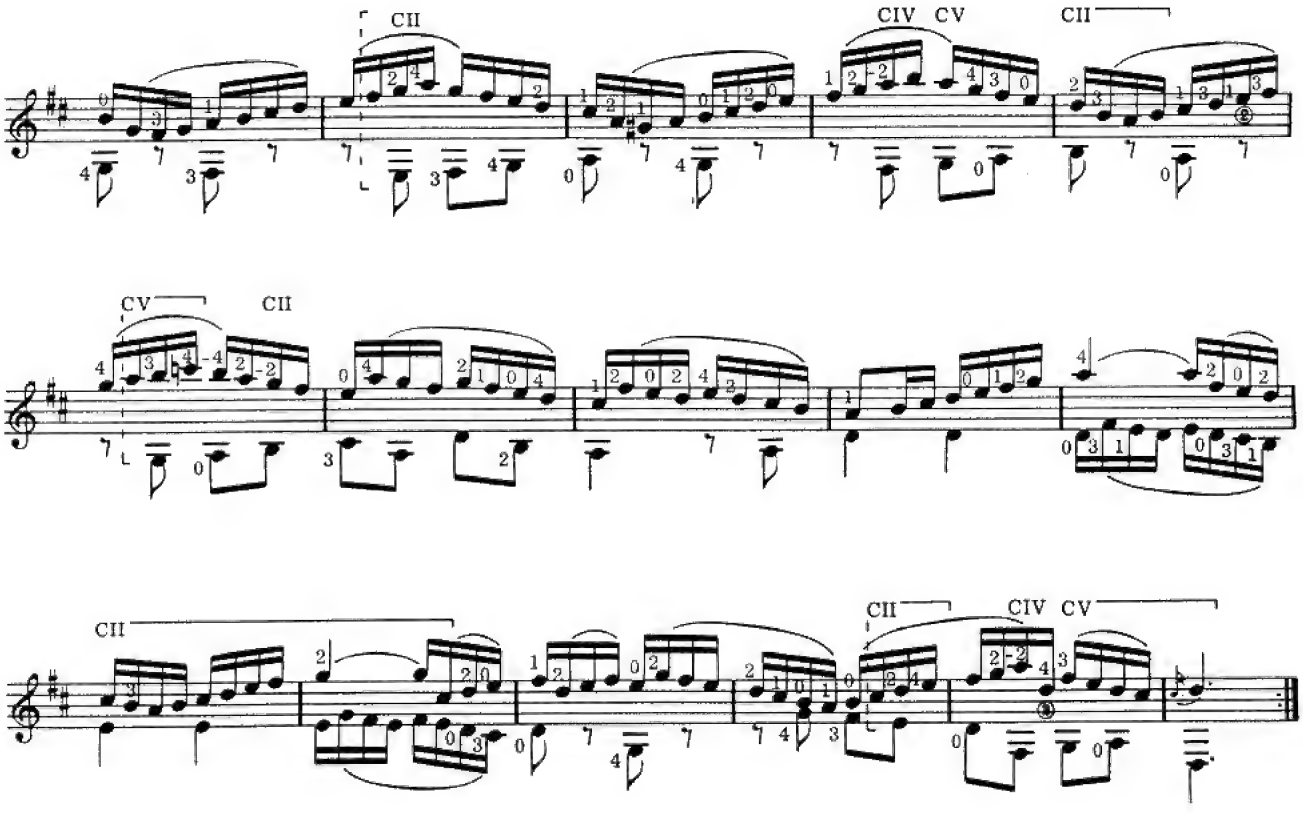
* These Appoggiatura played as in footnote b).


d)
CII
CIV
CIII
CIV
CI
CII
CIII
CII
CIV
a) a i m i m
b)
c)
d) a i m p i m

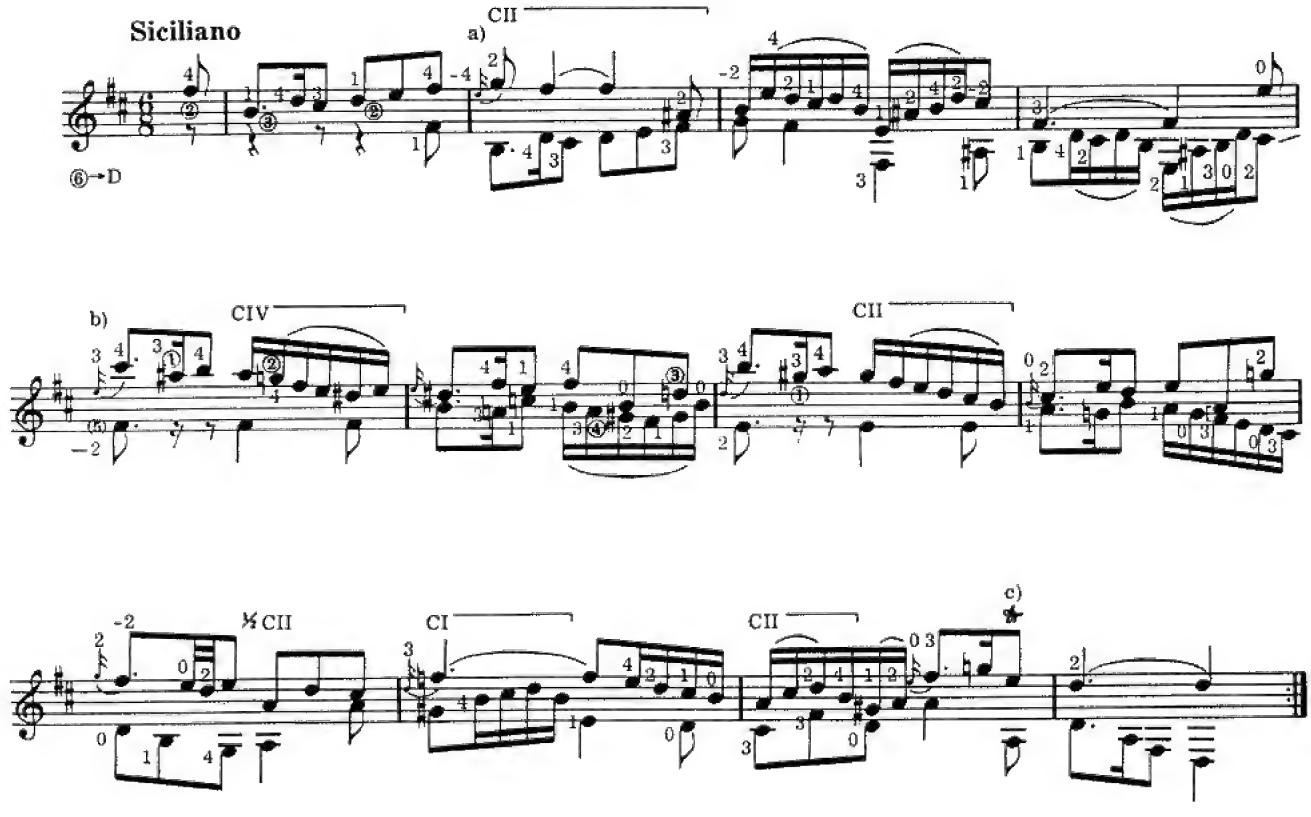
II

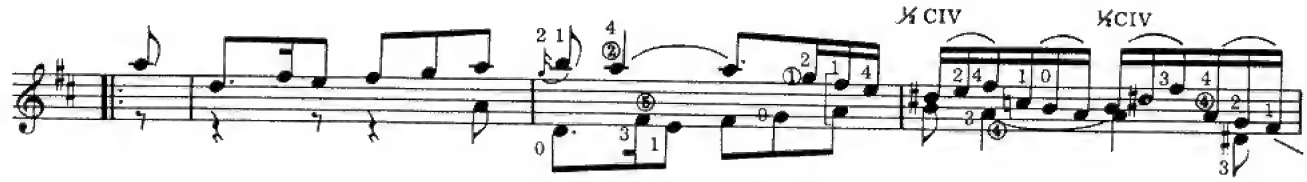

Allegro
CII
⑥→D
p
f
½ CII
CII
½ CII
CII
CII
CIV
½ CII
CII
CII
CII
CII
CII

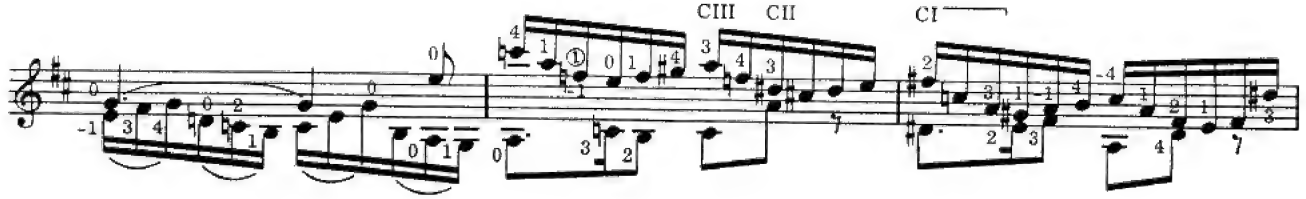

½ CII
CII
½ CII
CII
CII
CII
CII
p
f

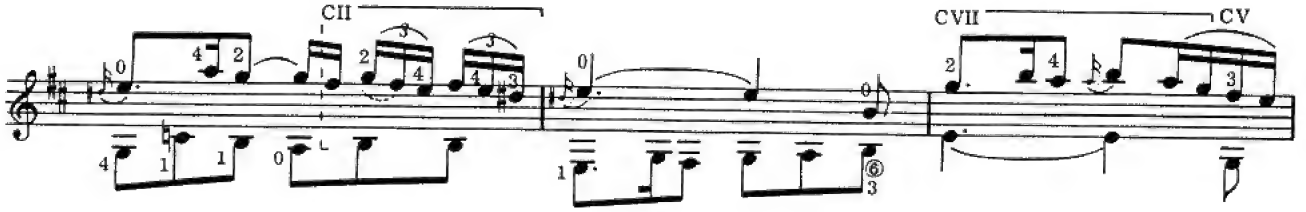

CII
CIV CV
CII
CV
CII
CII
CII
CIV CV

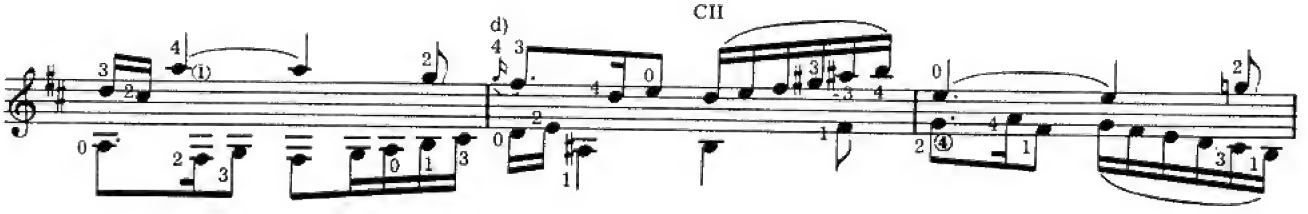
III

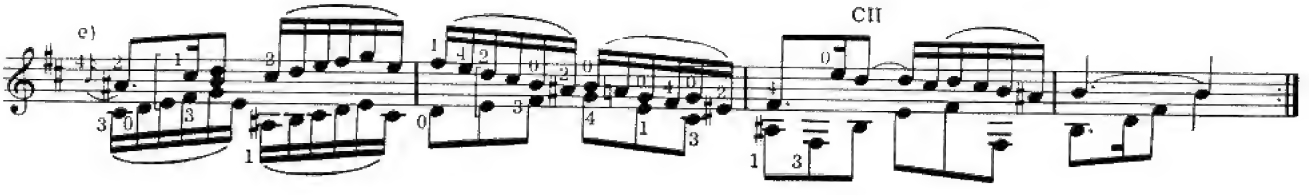

Siciliano
a)
CII
⑥→D
b)
CIV
CII
½CII
CI
CII
c)


CIV
CIV


CIII
CII
CI


CII
CVII
CV

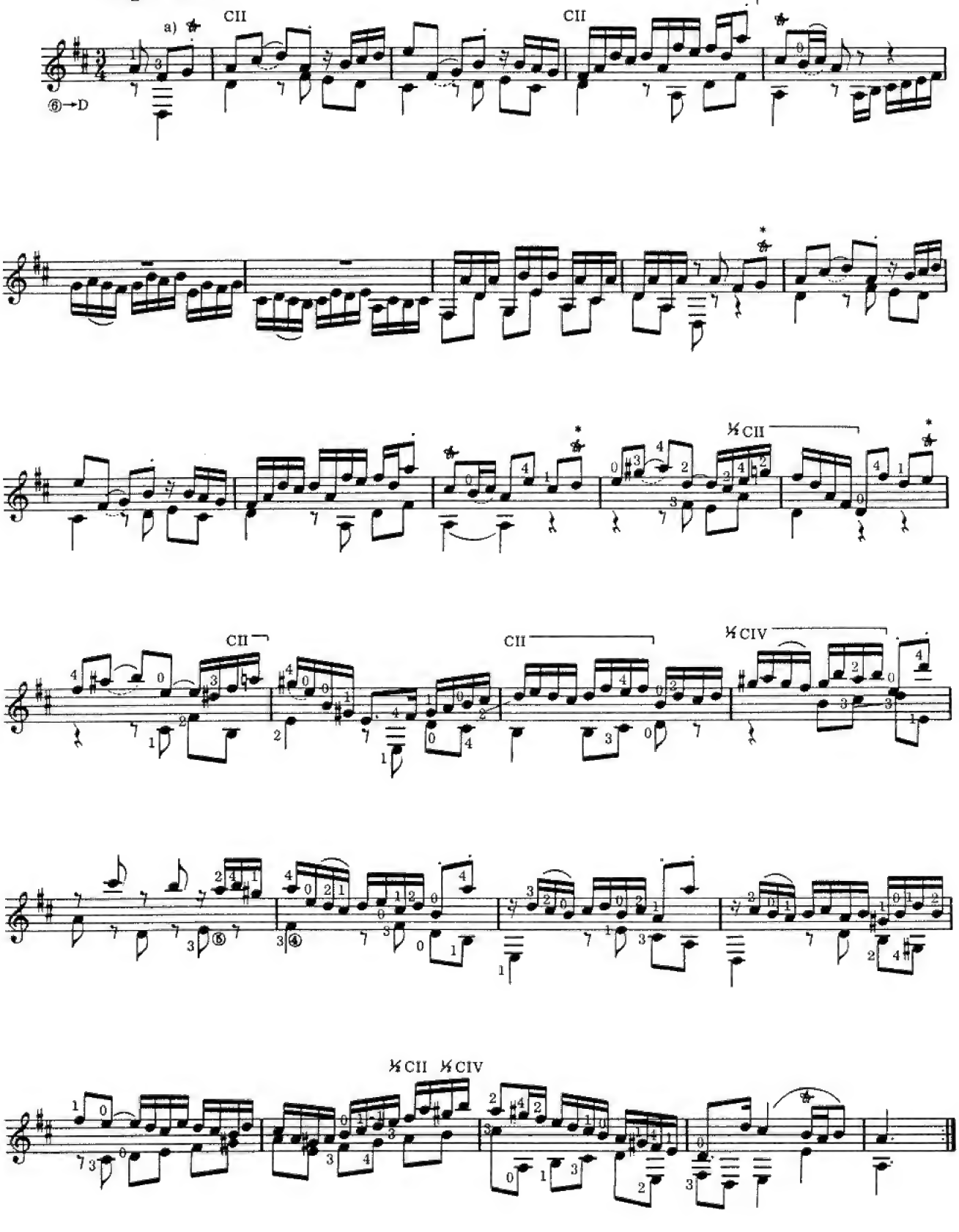

d)
CII

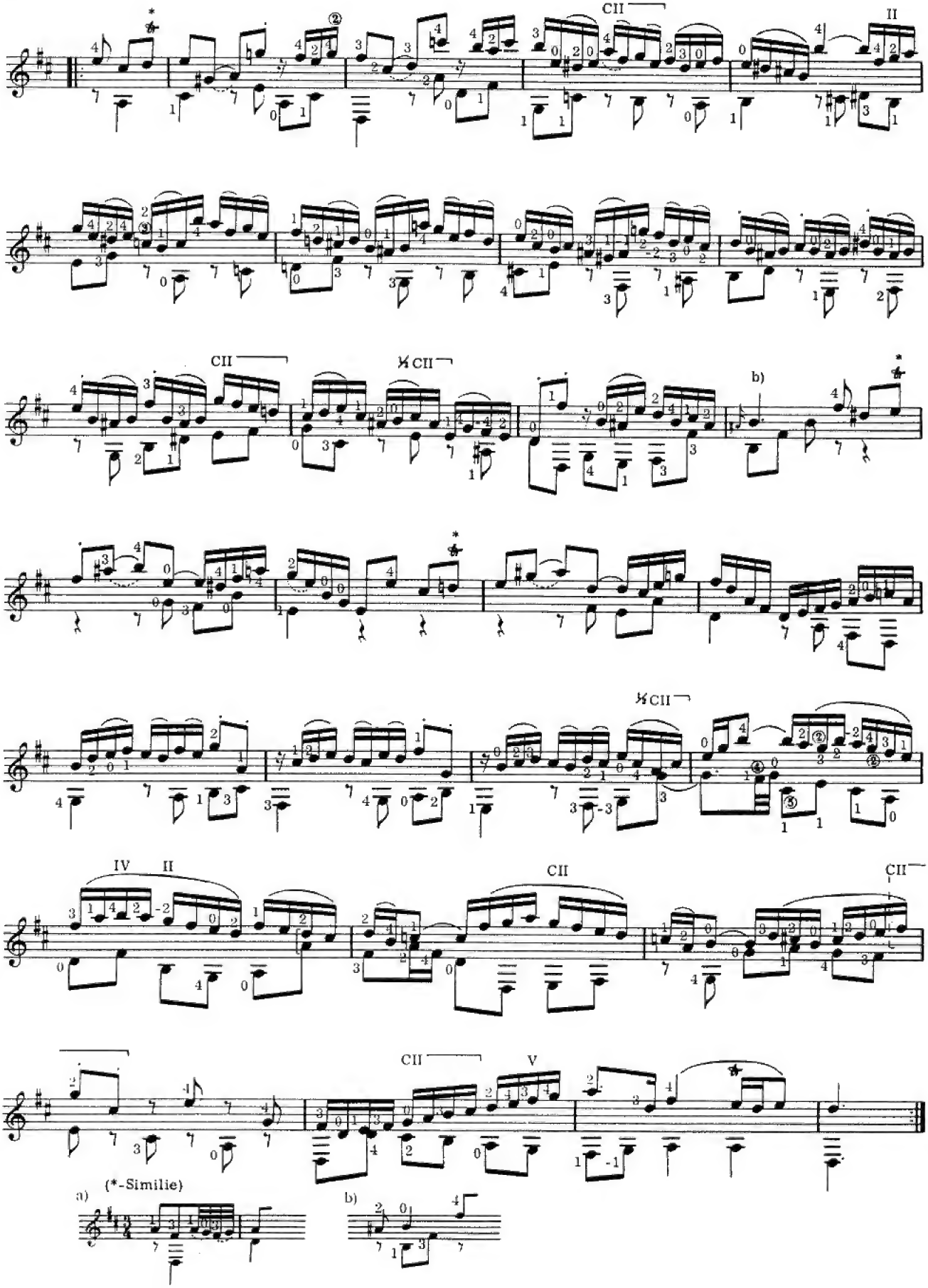

e)
CII

a)
CII
b)
c)
d)
e)

IV

Allegro assai




CII
II
CII
½ CII
b)
½ CII
IV
II
CII
CII
CII
V
(*-Similie)
a)
b)

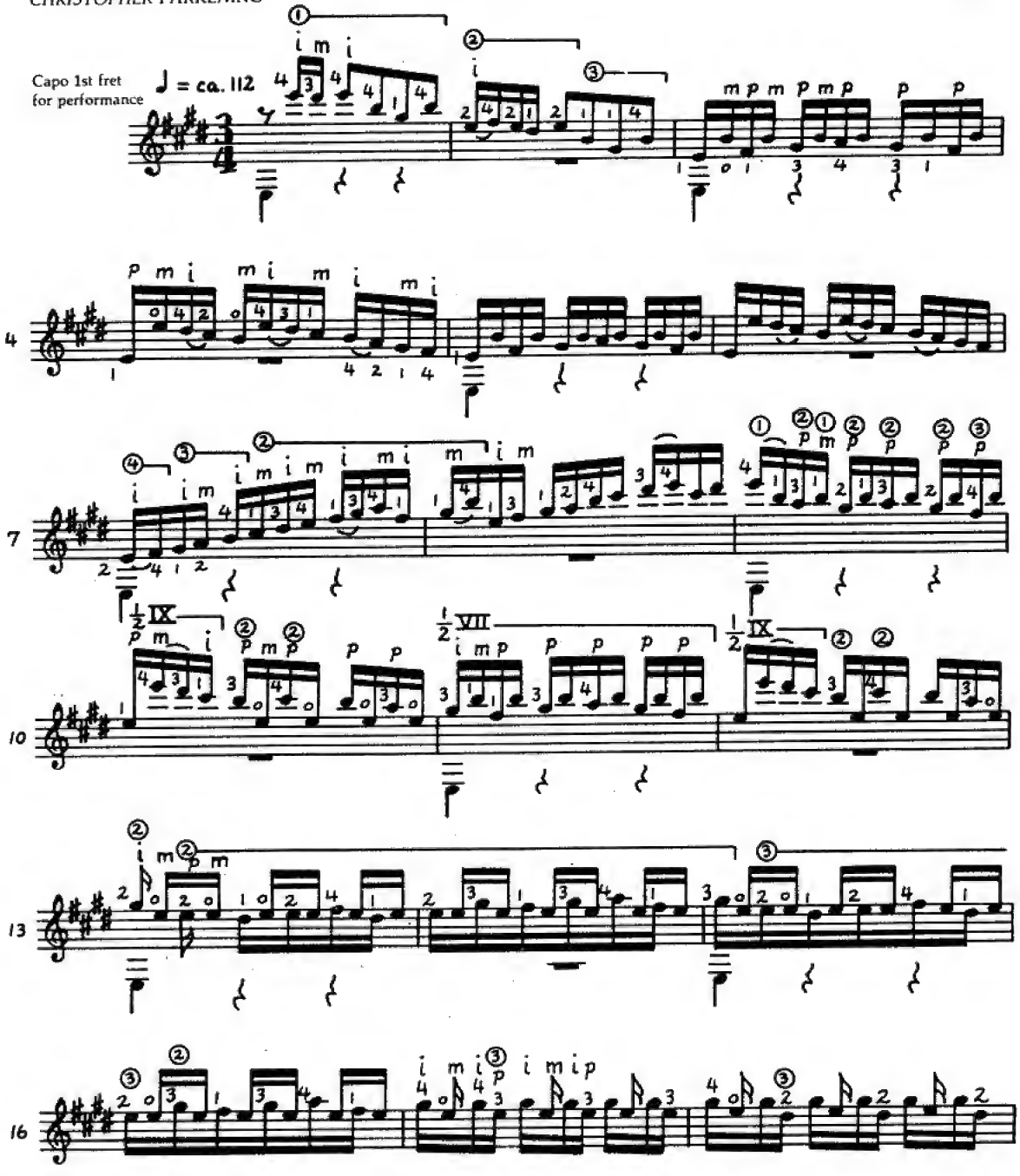
PRÄLUDIUM

"We Thank Thee, Lord, We Thank Thee"

from Cantata 29

Transcribed by
CHRISTOPHER PARKENING

J. S. BACH



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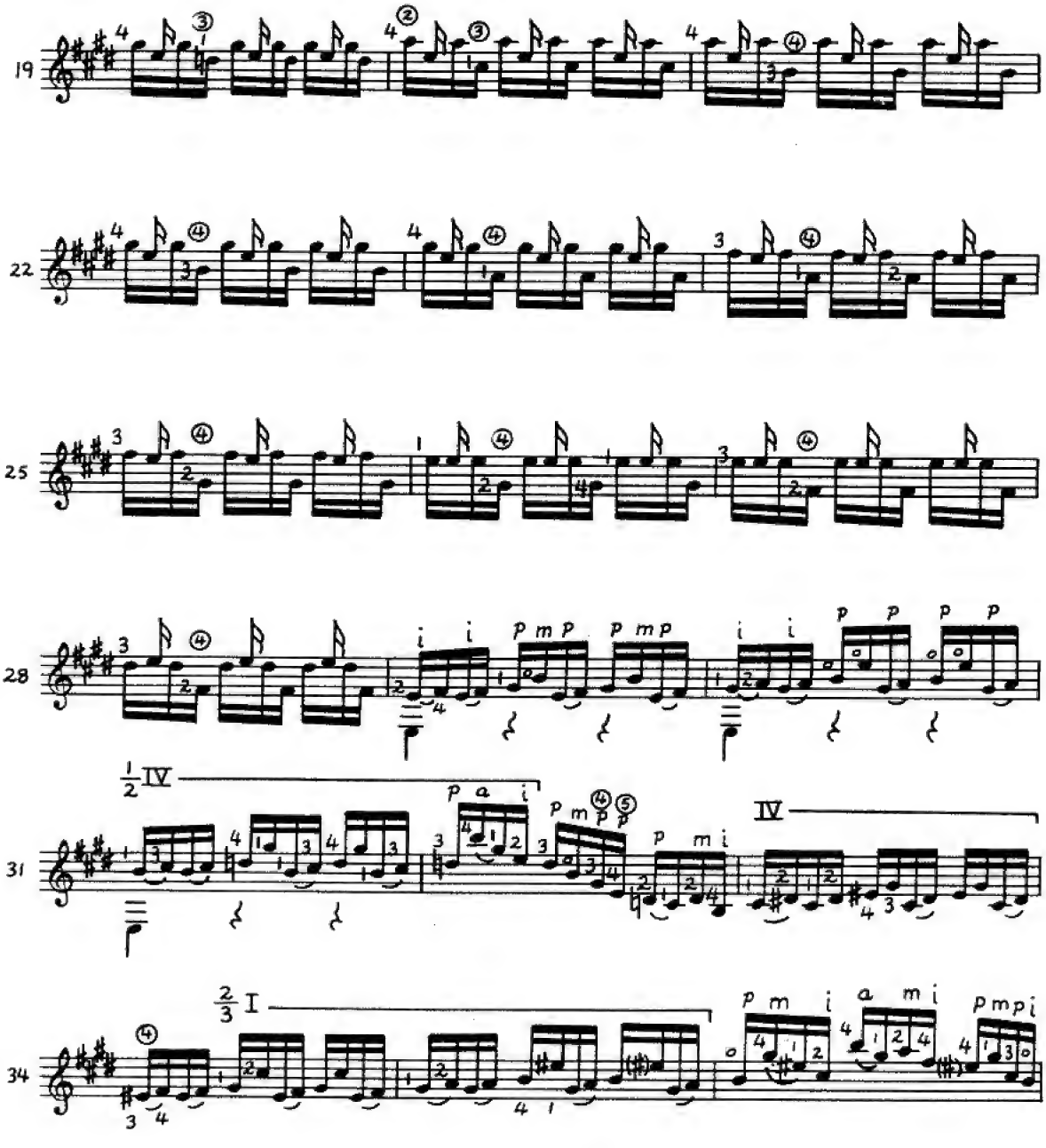
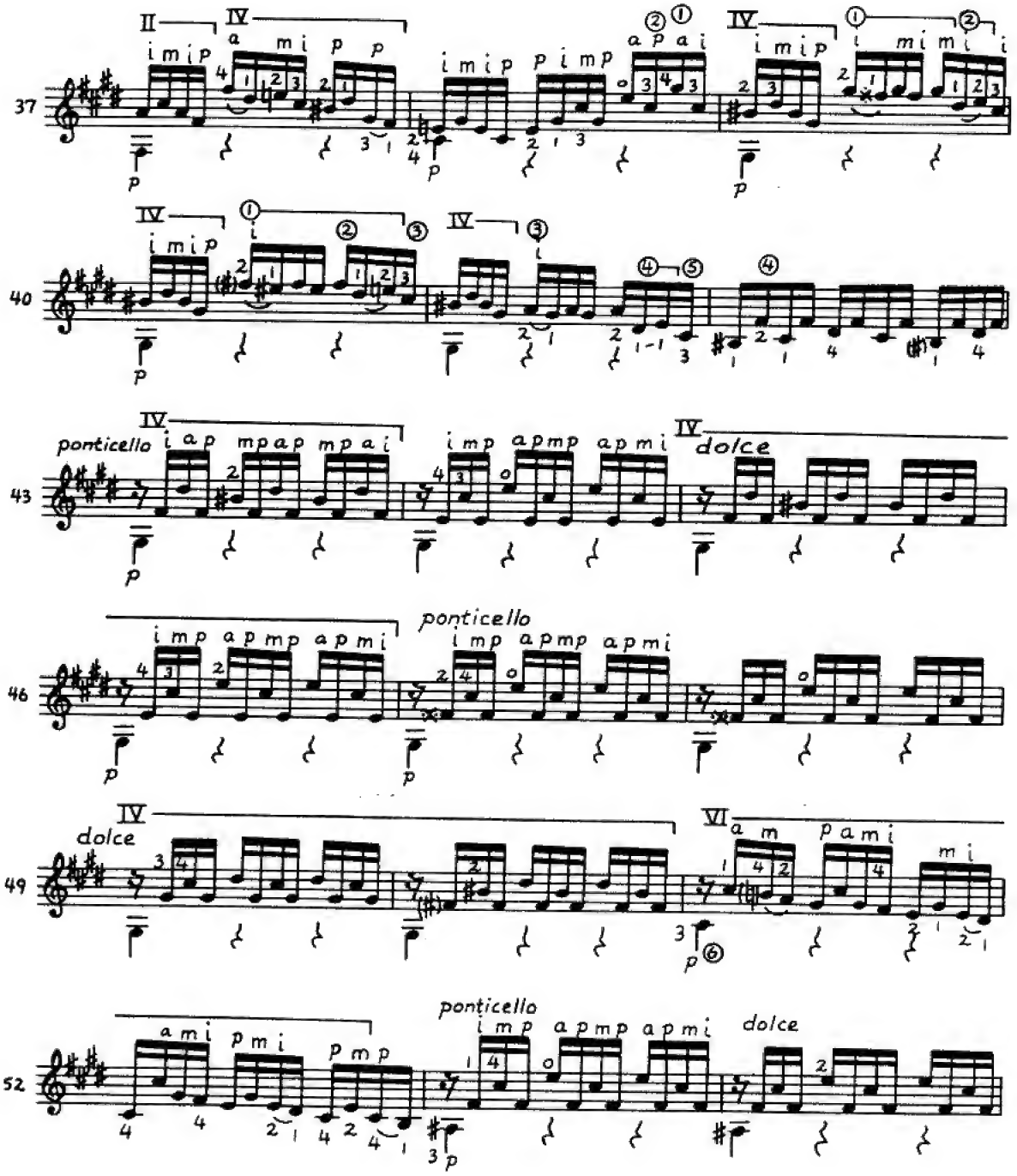
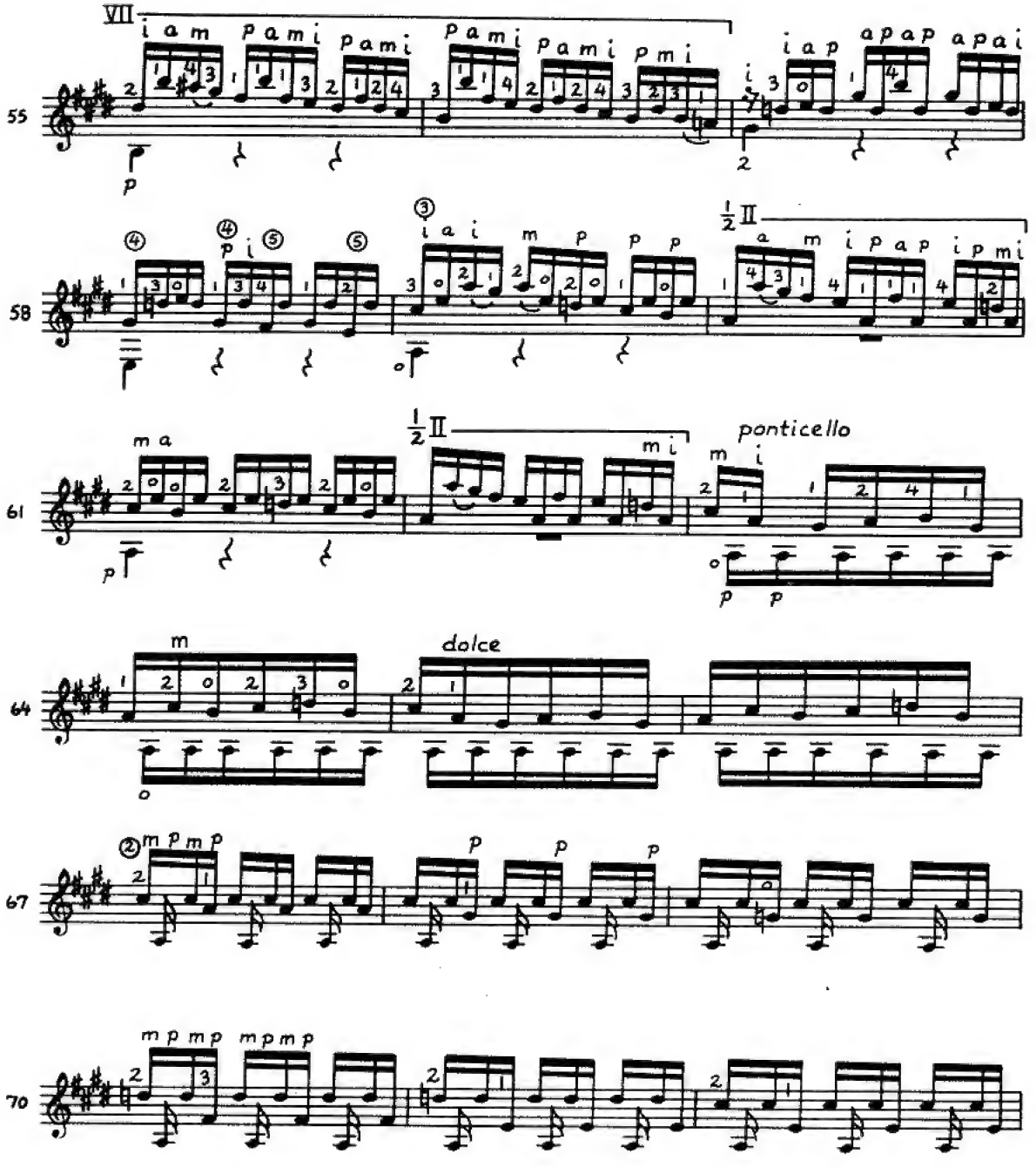
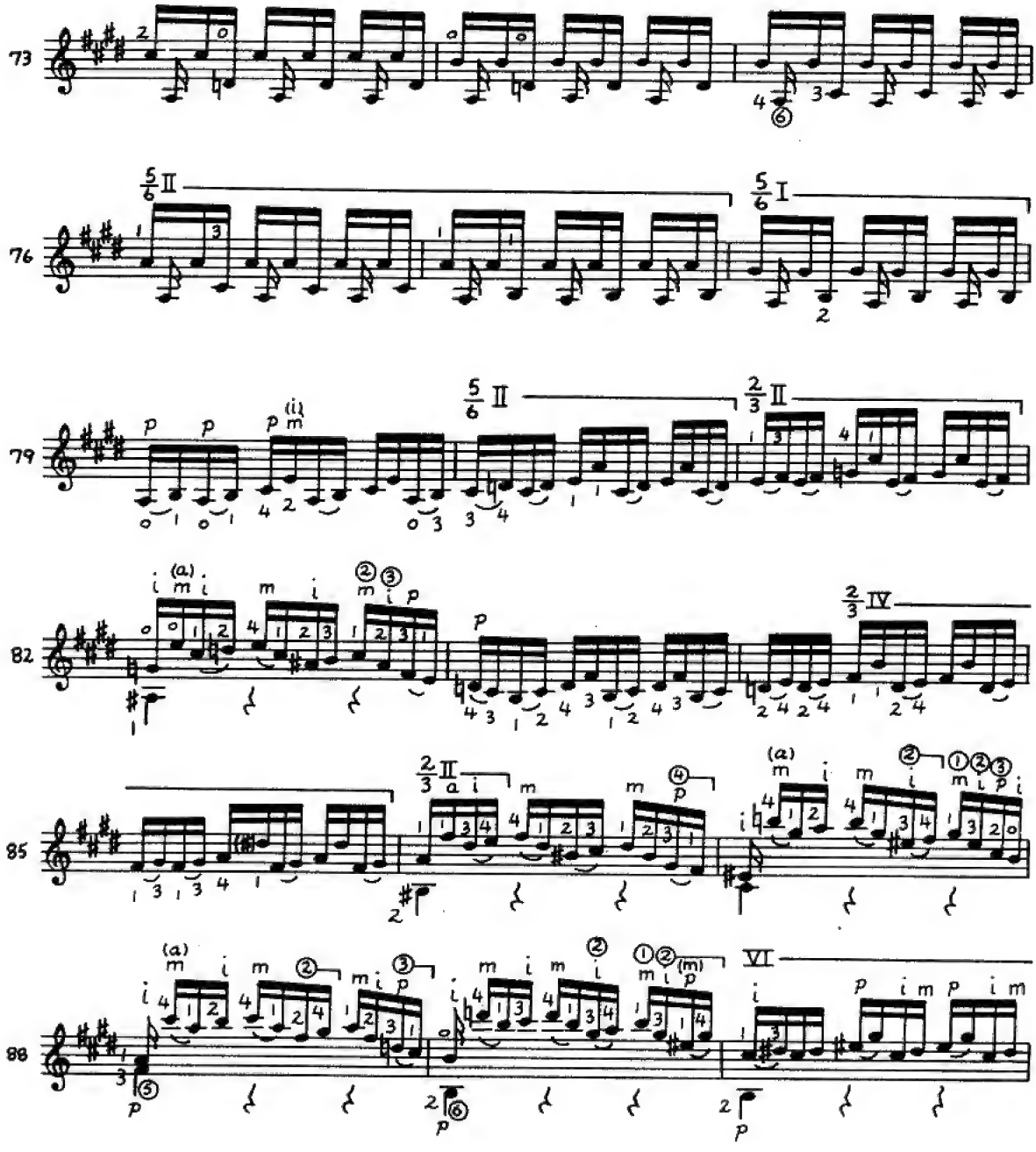
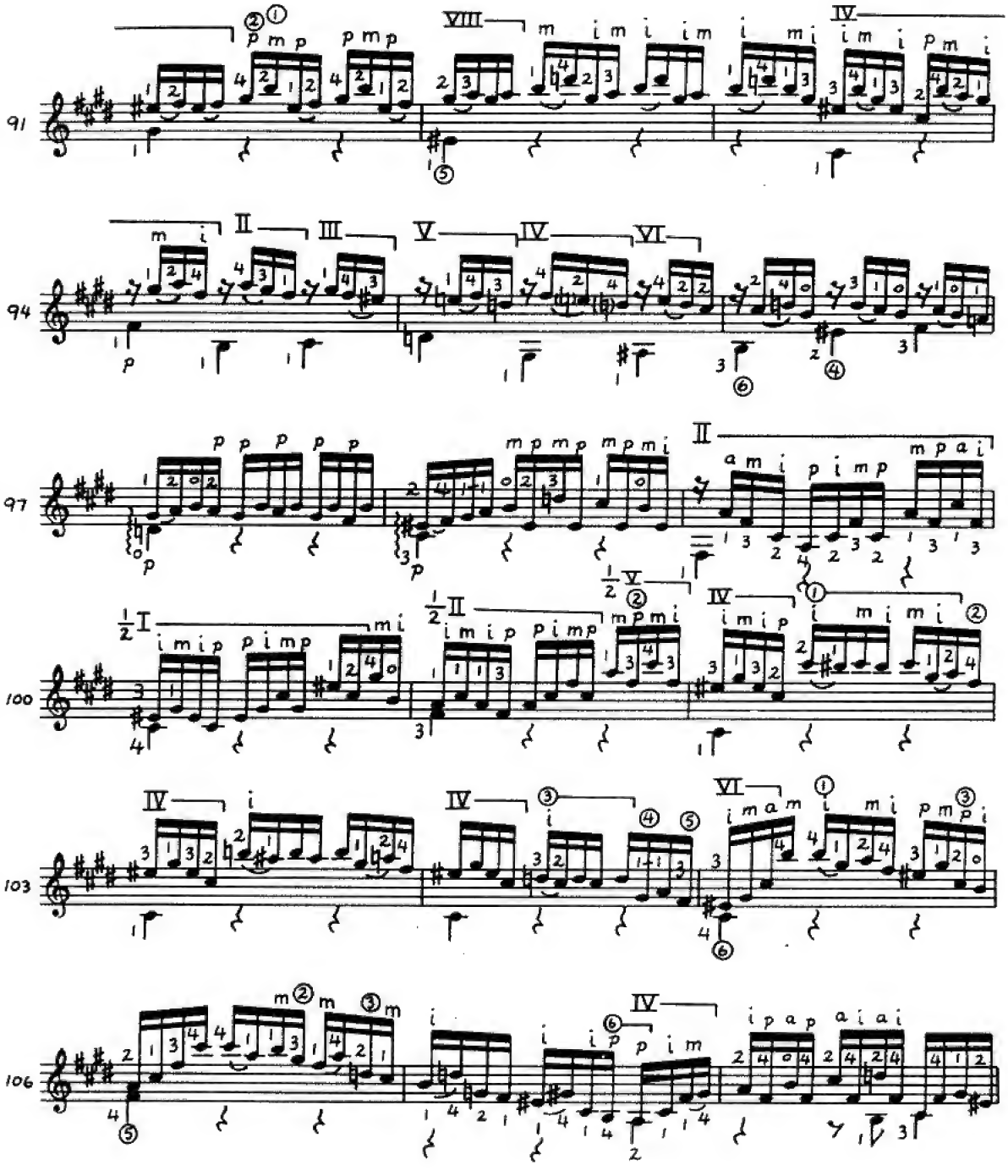
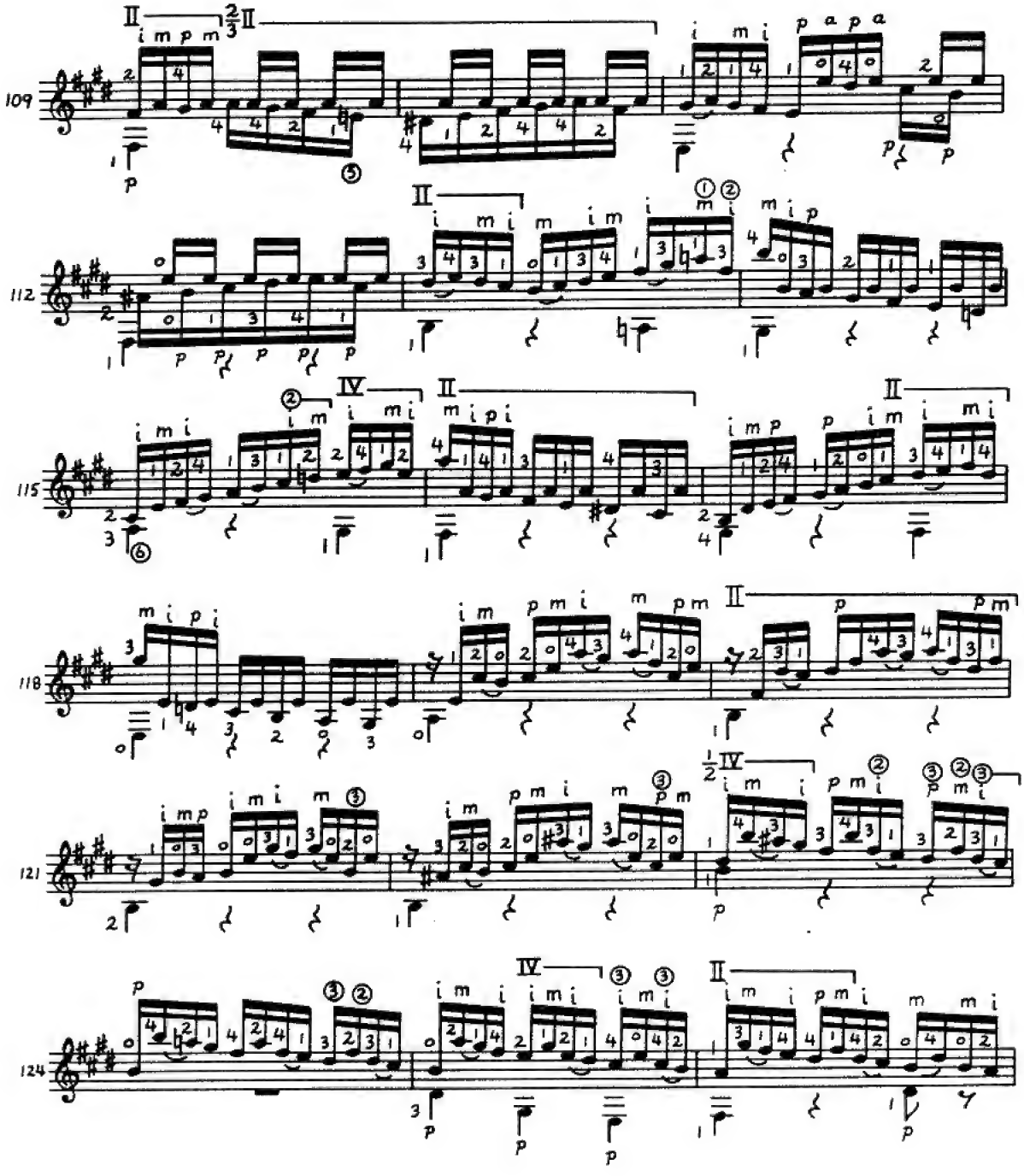

19
22
25
28
31
34
½ IV
IV
⅔ I

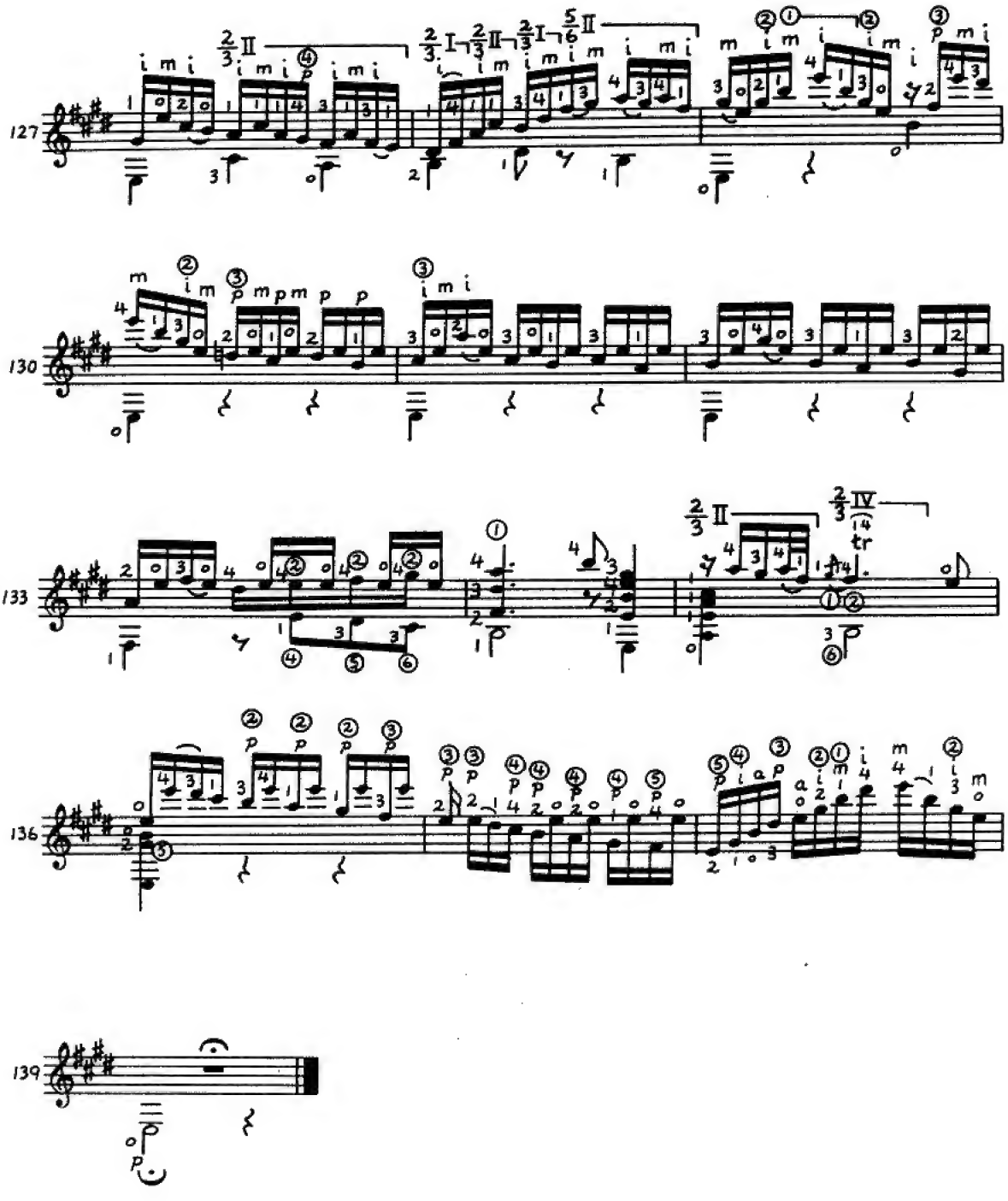

37
40
43
ponticello
dolce
46
ponticello
49
dolce
52
ponticello
dolce


VII
55
58
61
ponticello
64
dolce
67
70


73
76
79
82
85
88


91
94
97
100
103
106


109
112
115
118
121
124

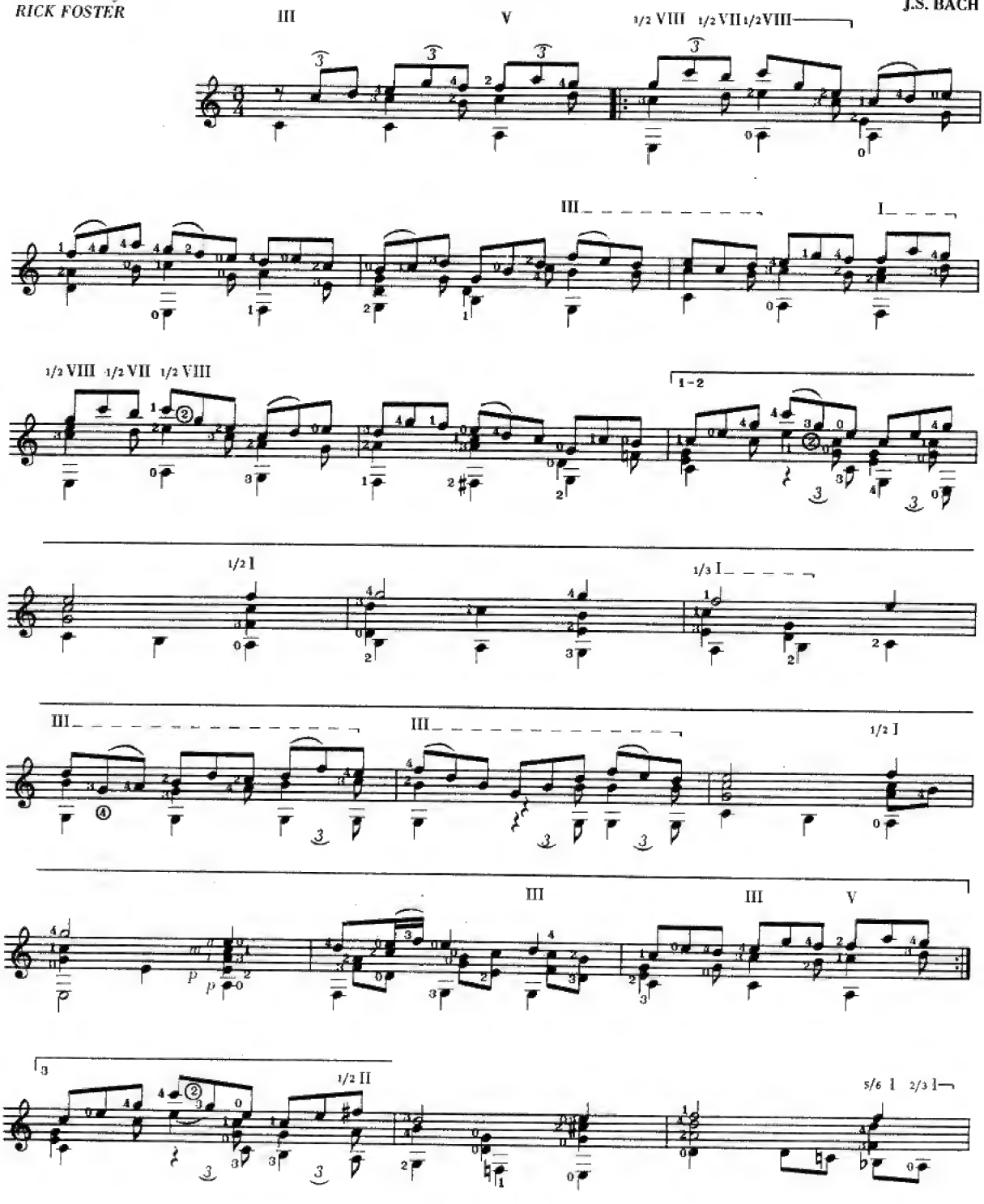

127
130
133
136
139

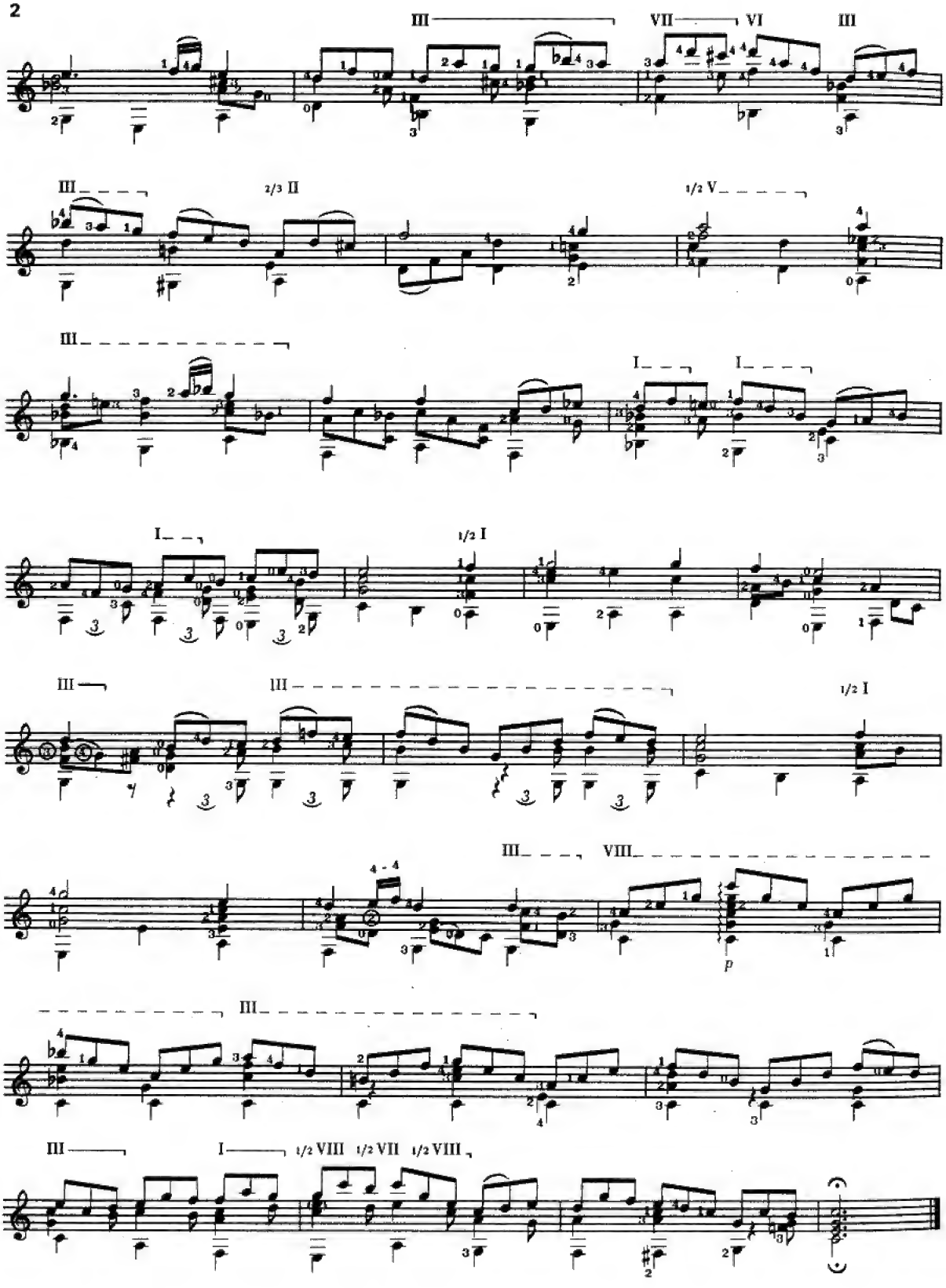
JESU, JOY OF MAN'S DESIRING

(from Cantata No. 147)

Transcribed by
RICK FOSTER

J.S. BACH




III
VII
VI
III
III
2/3 II
1/2 V
III
I
I
I
1/2 I
III
III
1/2 I
III
VIII
p
III
III
I
1/2 VIII
1/2 VII
1/2 VIII

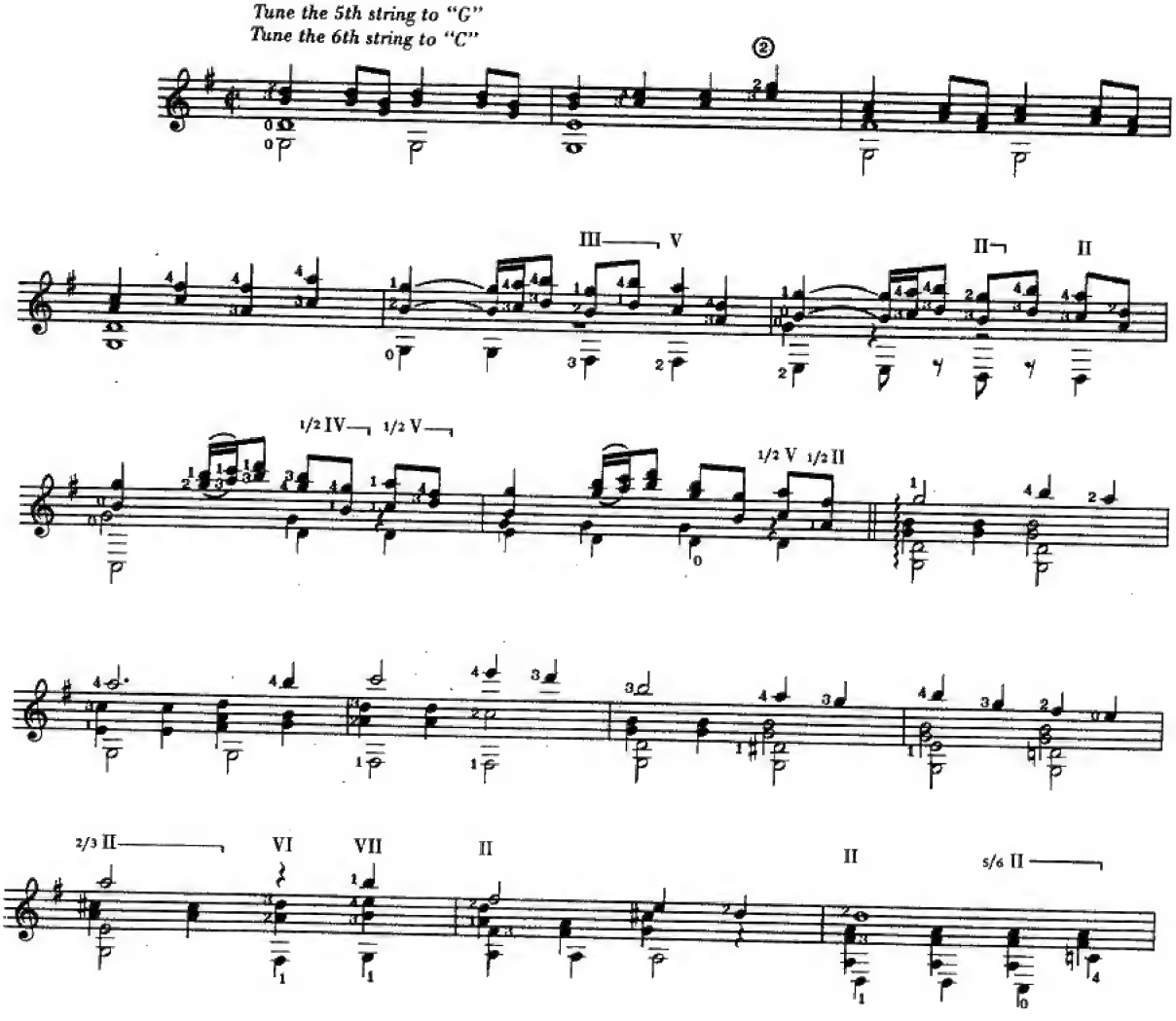
SHEEP MAY SAFELY GRAZE

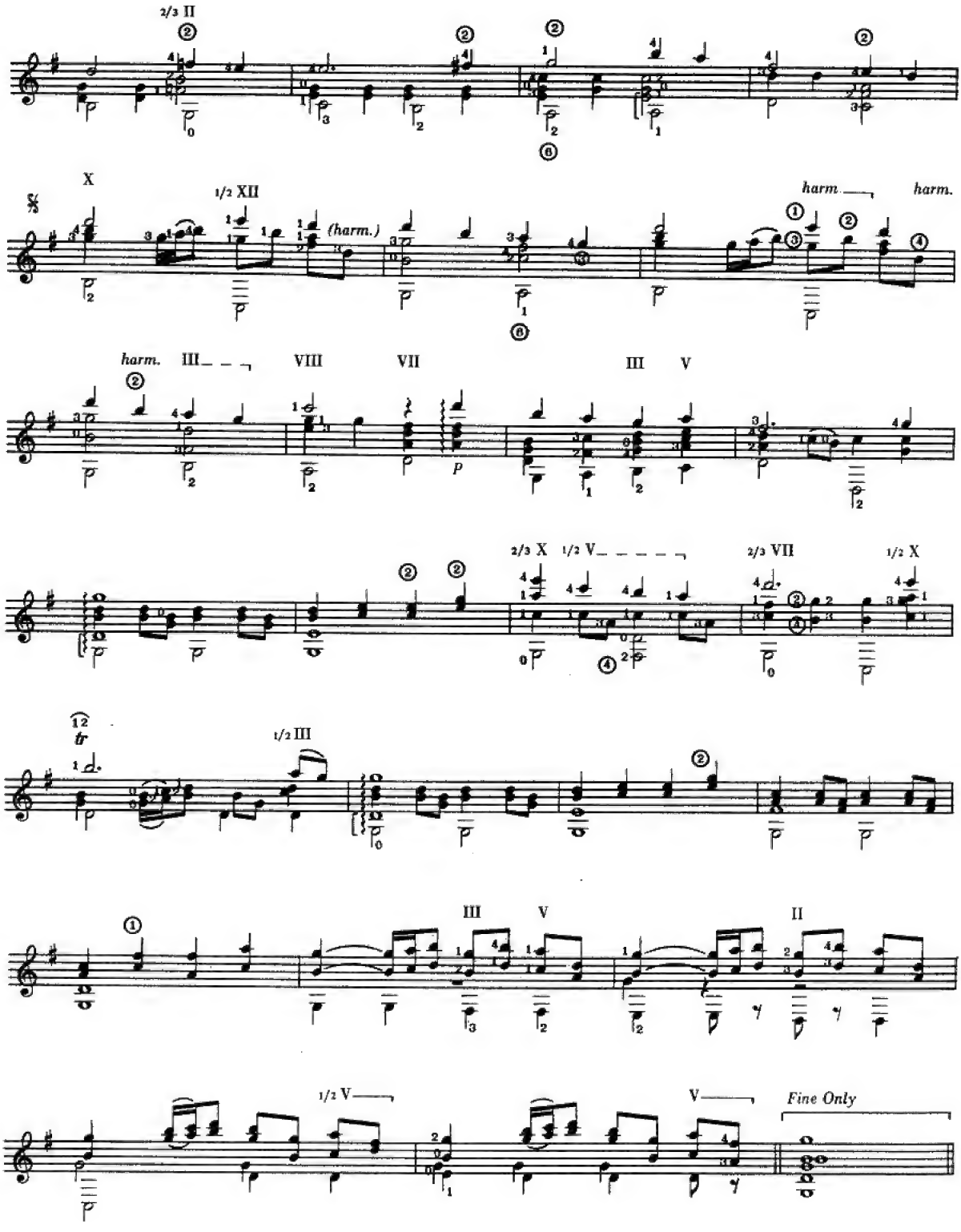
(from Cantata No. 208)

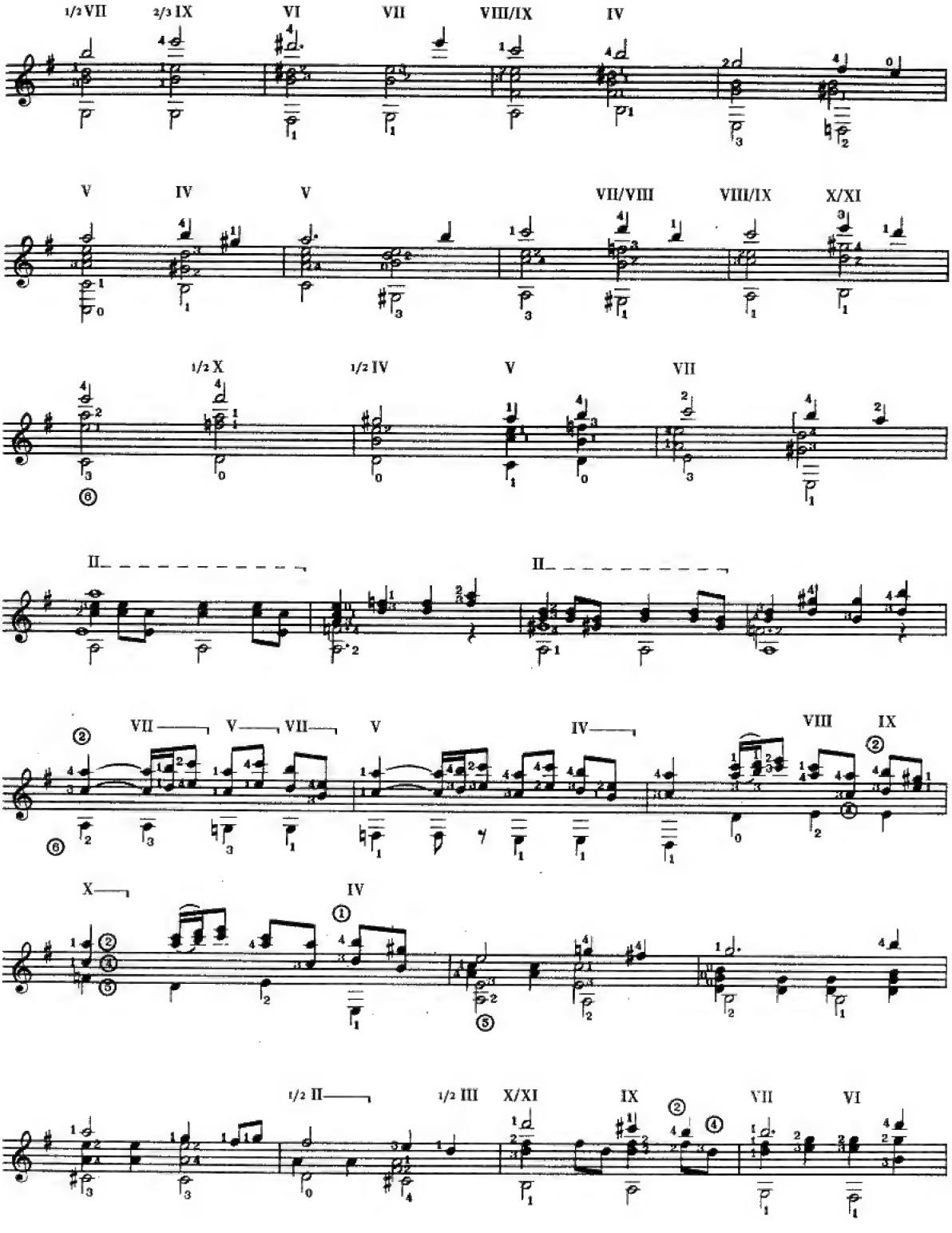
What I allude to in left hand technique as the "double bar" or "cross fret bar" is utilized in the following piece by Bach. In this "double bar," the index finger bars across two adjacent frets simultaneously. The bottom half of the index finger depresses the 1st, 2nd, and 3rd (treble) strings on the lower-sounding fret. The top half of the index finger depresses the 4th, 5th, and 6th (bass) strings on the higher-sounding fret. I have notated this by showing the two frets with a slash line between them. If, for example, the eight and ninth frets are to be barred with the index finger, the notation is as follows: VIII/IX.

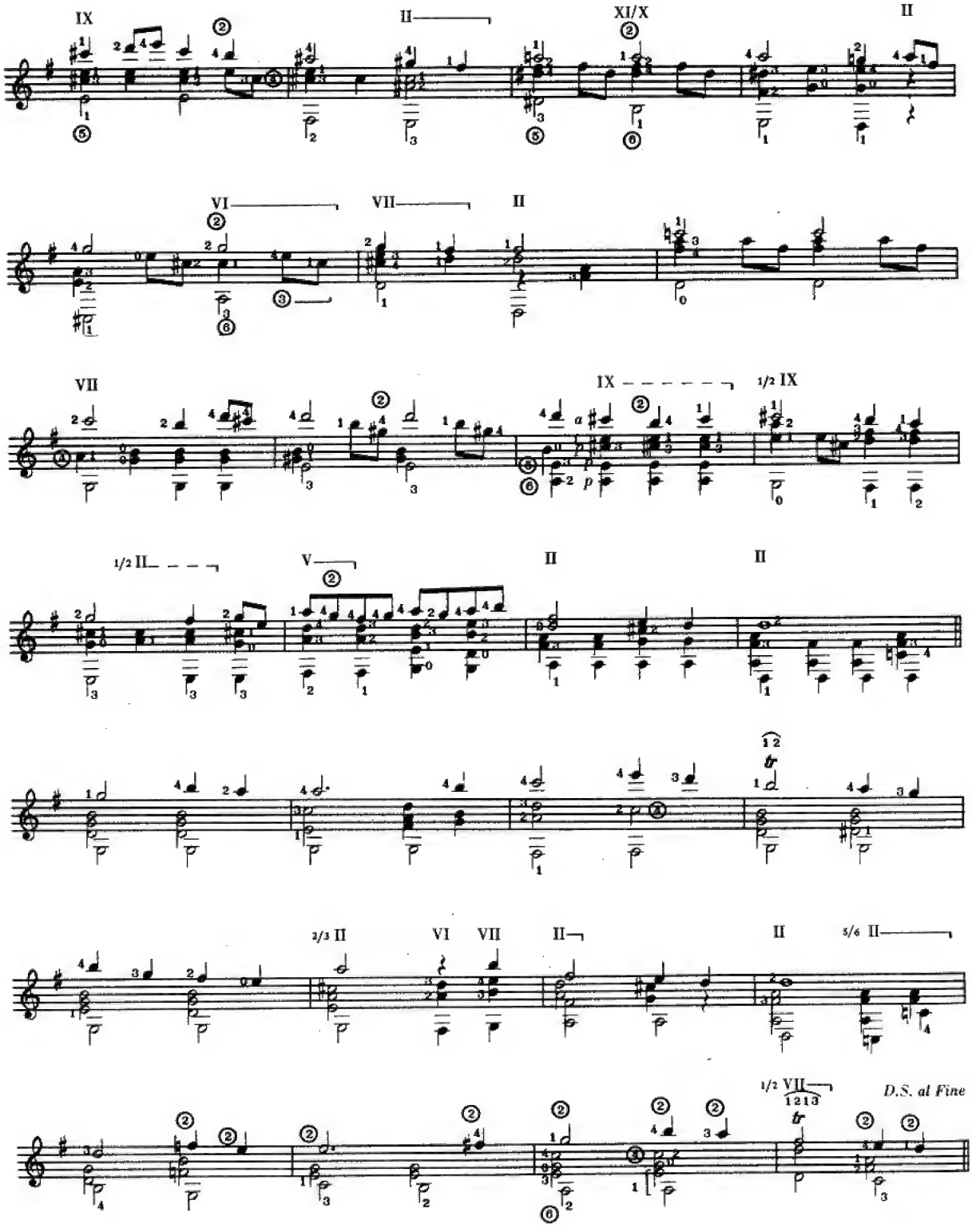
Transcribed by
RICK FOSTER

J.S. BACH




2/3 II
X
1/2 XII
(harm.)
harm.
harm.
harm.
III
VIII
VII
III
V
2/3 X
1/2 V
2/3 VII
1/2 X
tr
1/2 III
III
V
II
1/2 V
V
Fine Only

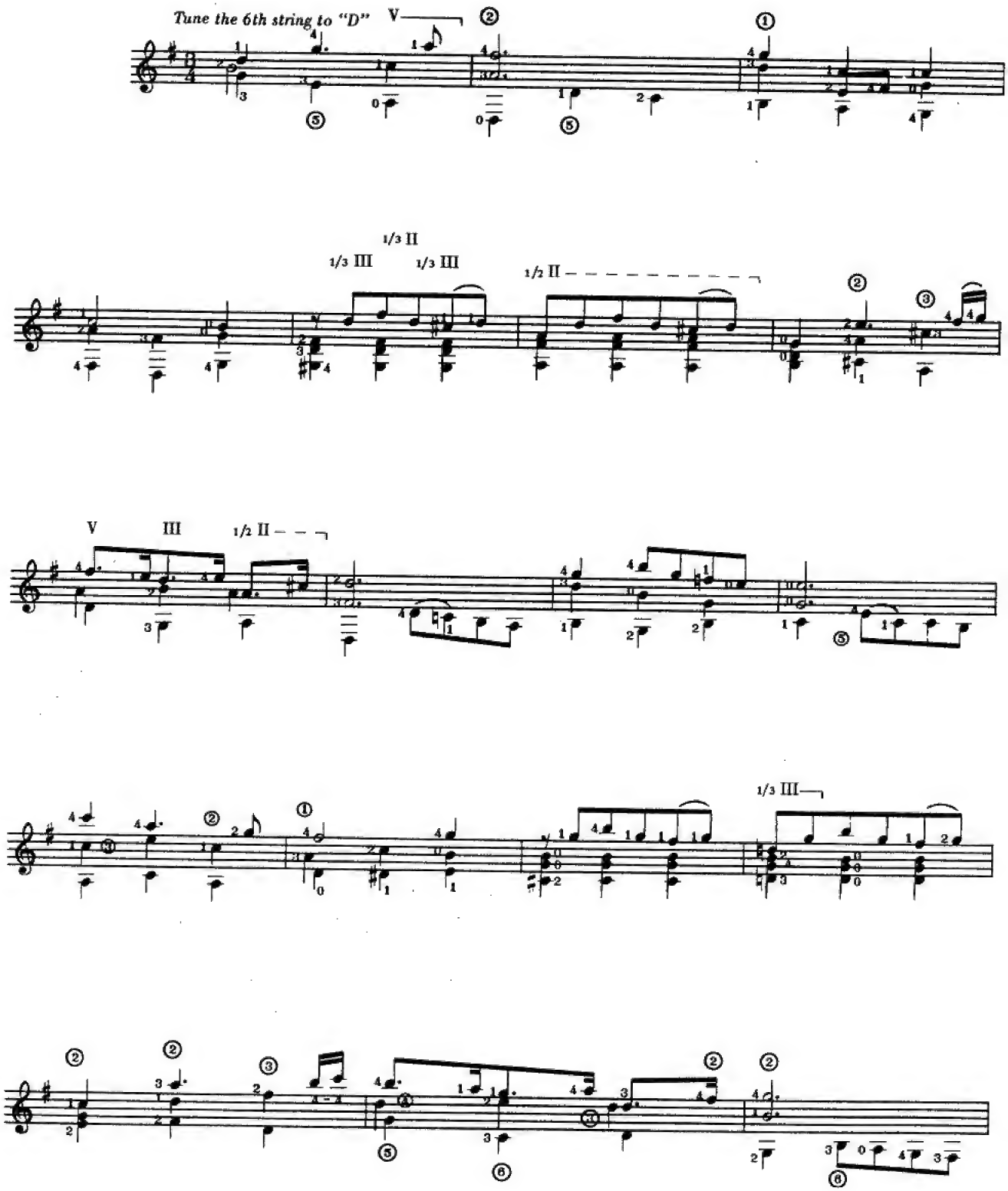

1/2 VII
2/3 IX
VI
VII
VIII/IX
IV
V
IV
V
VII/VIII
VIII/IX
X/XI
1/2 X
1/2 IV
V
VII
II
II
VII
V
VII
V
IV
VIII
IX
X
IV
1/2 II
1/2 III
X/XI
IX
VII
VI

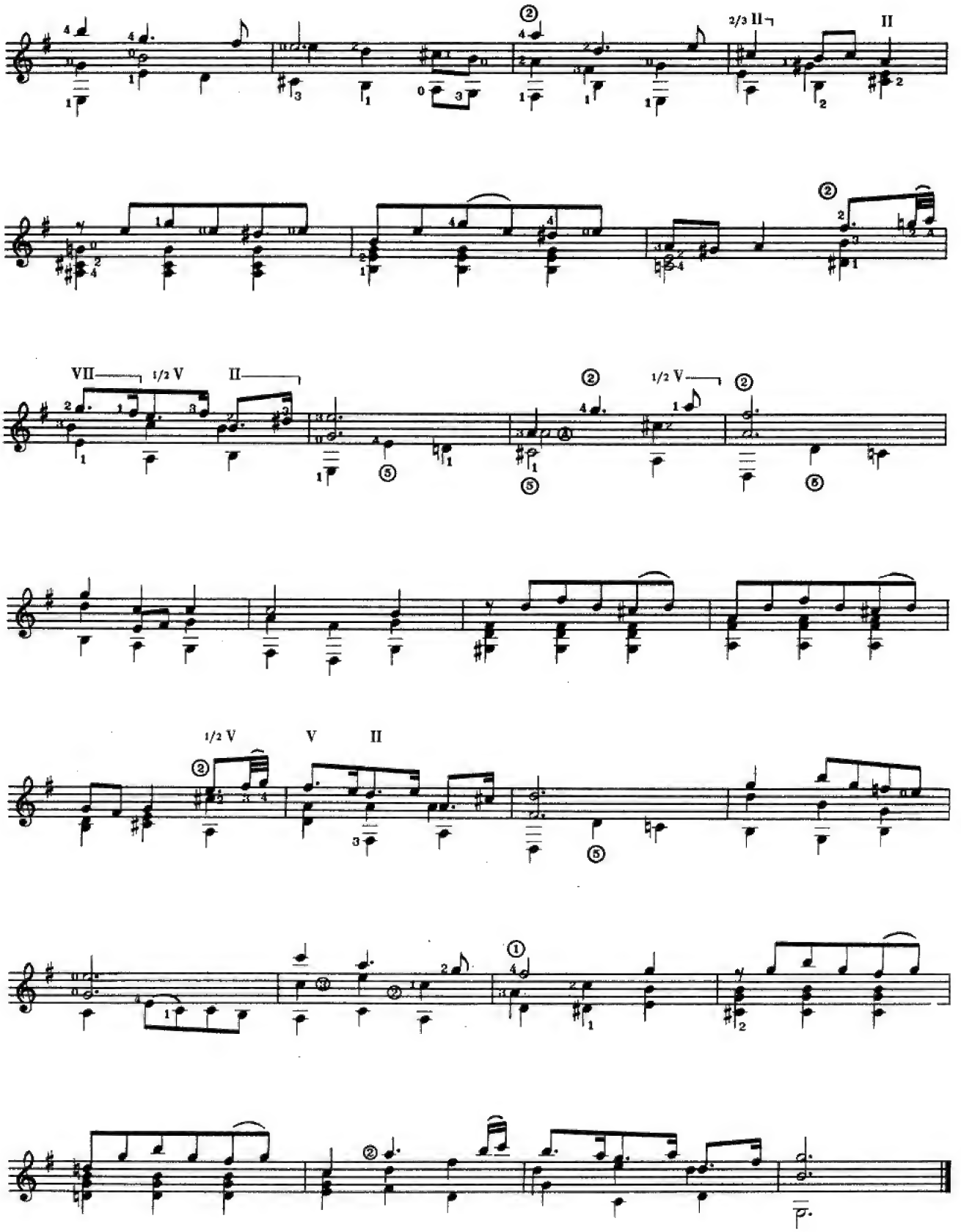

IX
II
XI/X
II
VI
VII
II
VII
IX
1/2 IX
1/2 II
V
II
II
2/3 II
VI
VII
II
II
5/6 II
1/2 VII
1 2 1 3
D.S. al Fine

BE THOU WITH ME

Transcribed by
JERROLD HYMAN

J.S. BACH

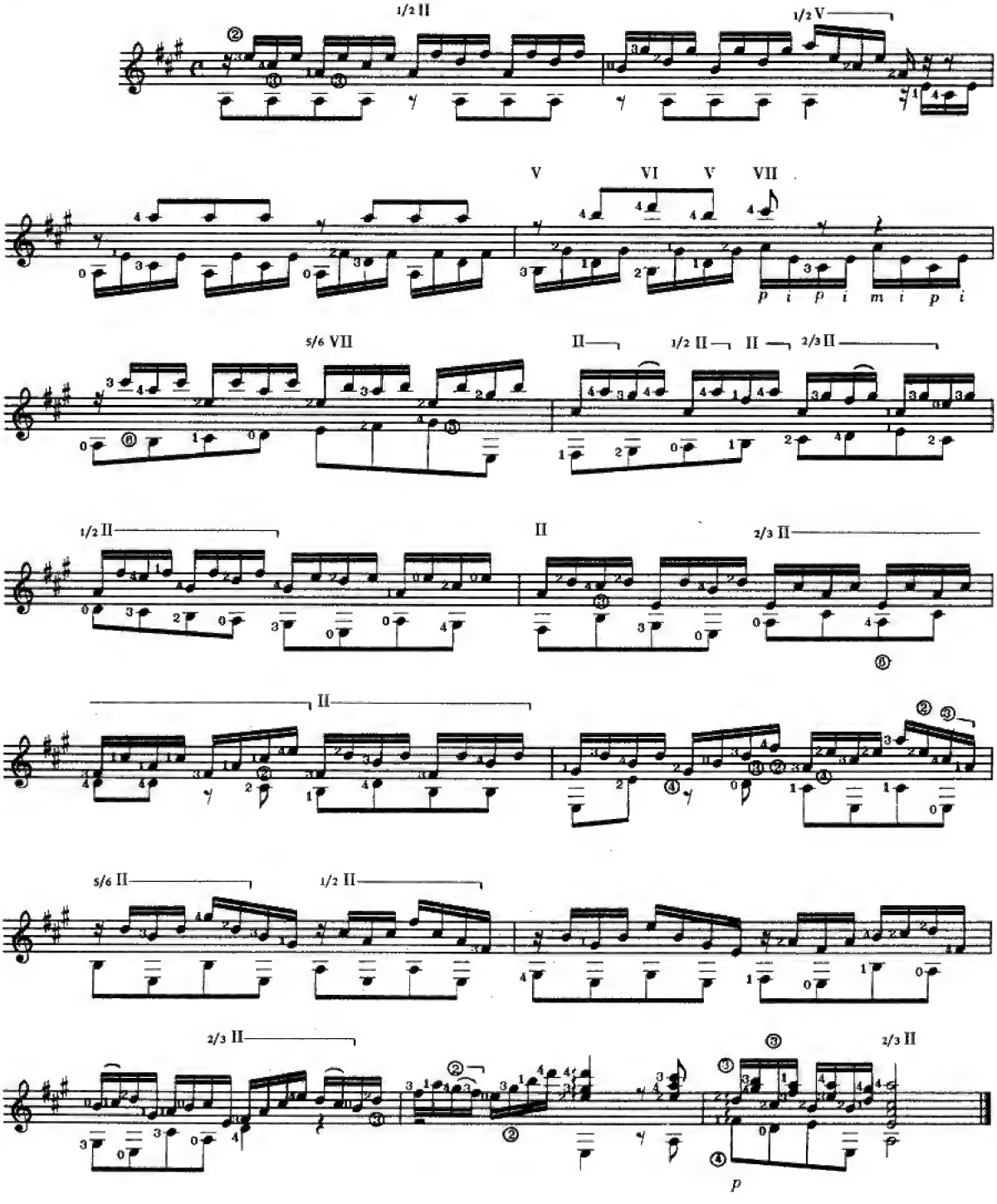



2/3 II
II
VII
1/2 V
II
1/2 V
1/2 V
V
II

PRELUDE

Transcribed by
JERROLD HYMAN

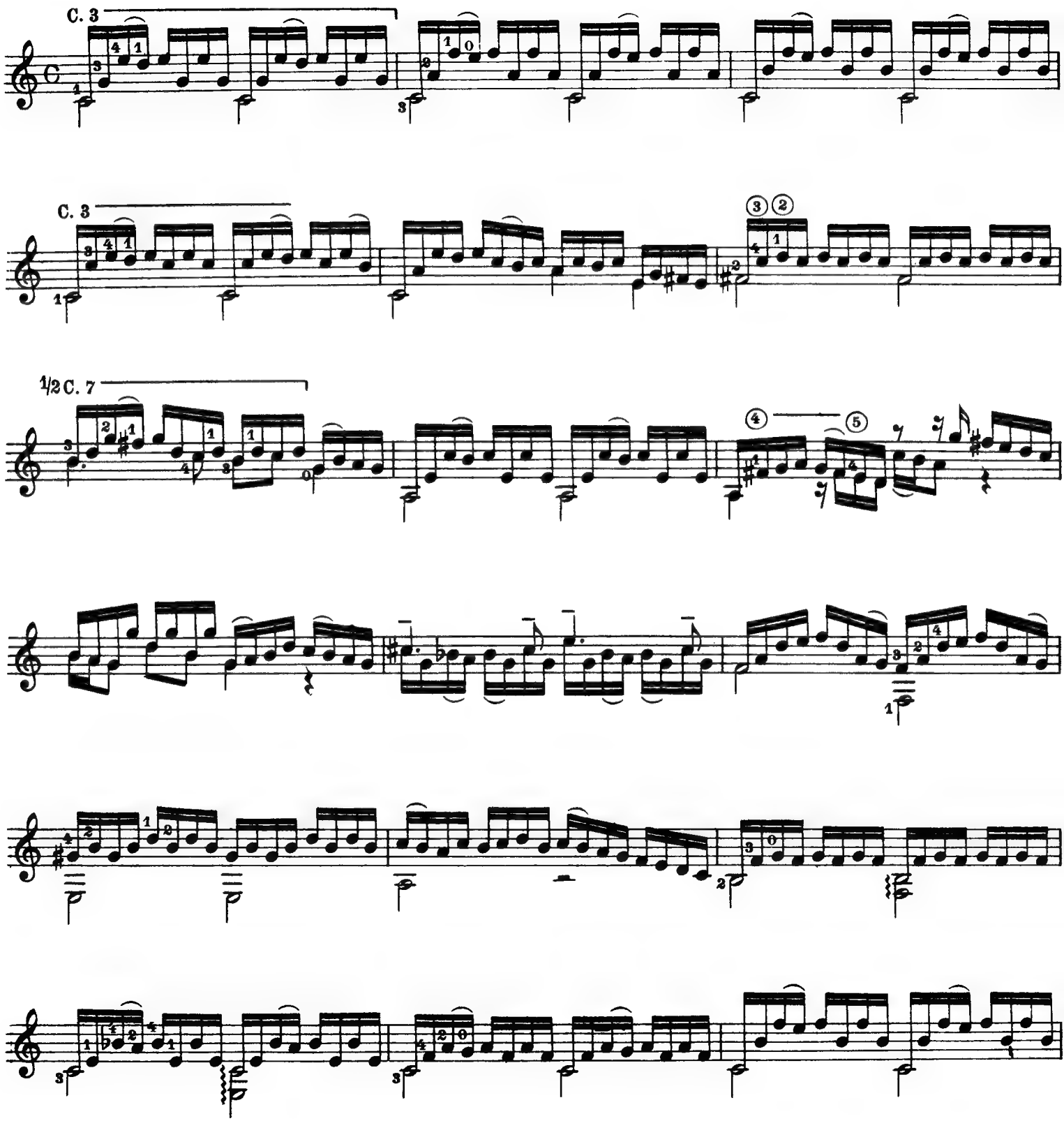
J.S. BACH



Prelude in C

Arranged and edited
by Siegfried Behrend

Johann Sebastian Bach
(1685-1750)



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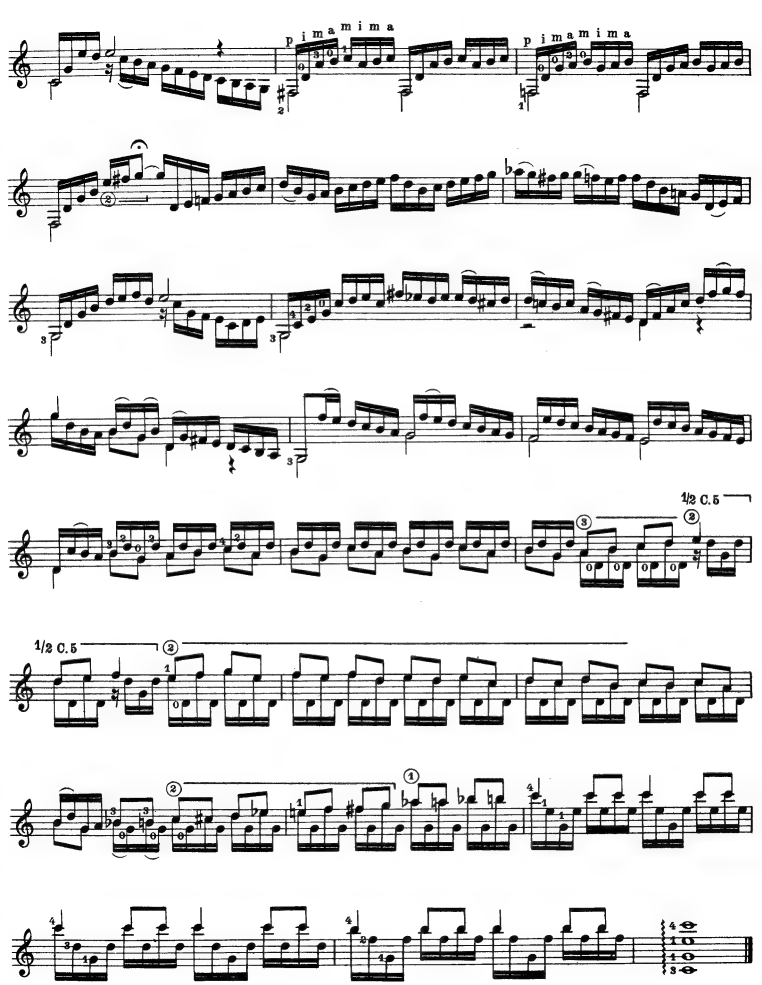
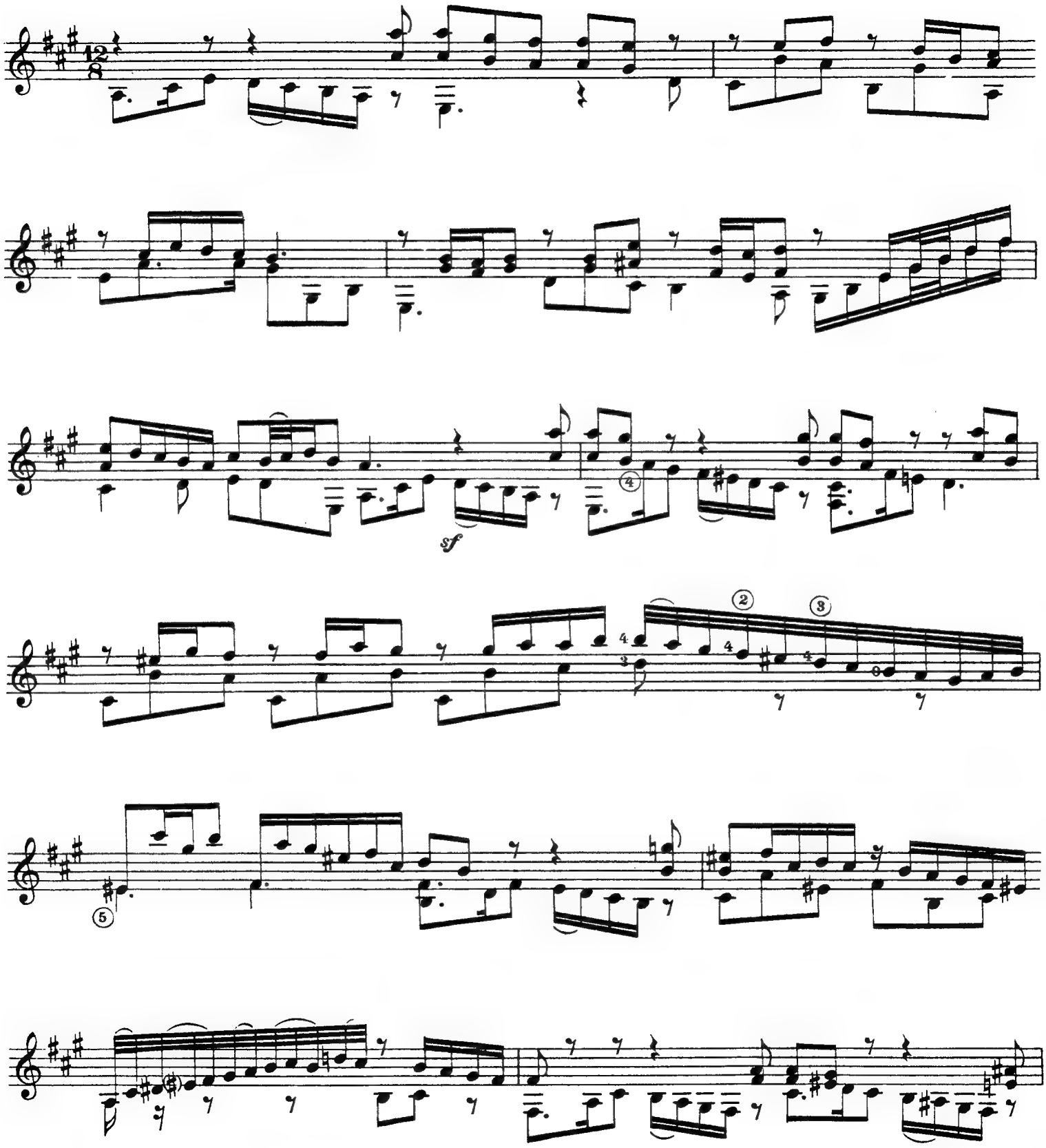

p i m a m i m a
p i m a m i m a
1/2 C.5
1/2 C.5

Siciliana

Arranged and edited
by Siegfried Behrend

Johann Sebastian Bach



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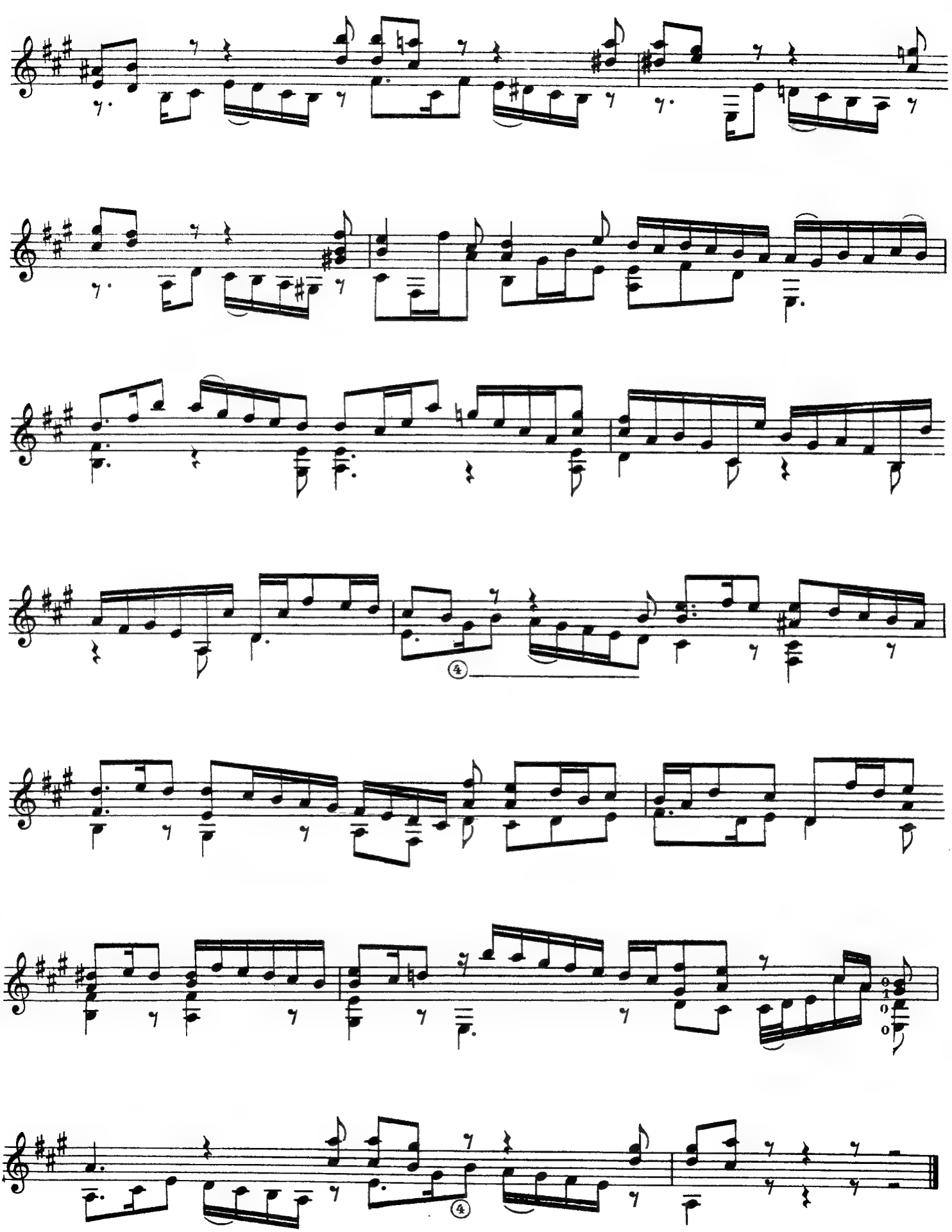
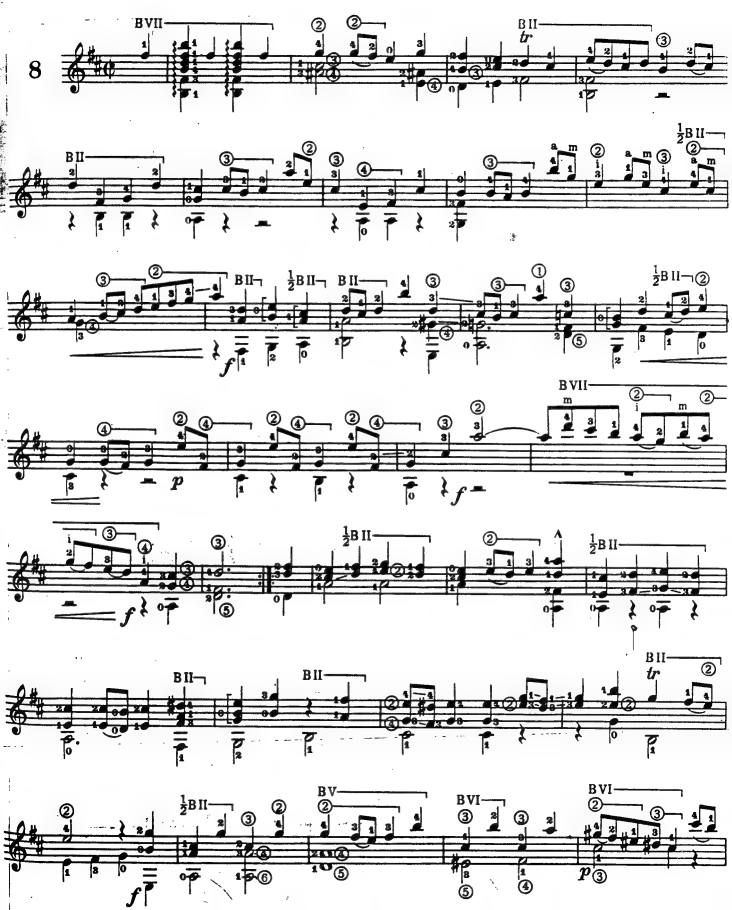
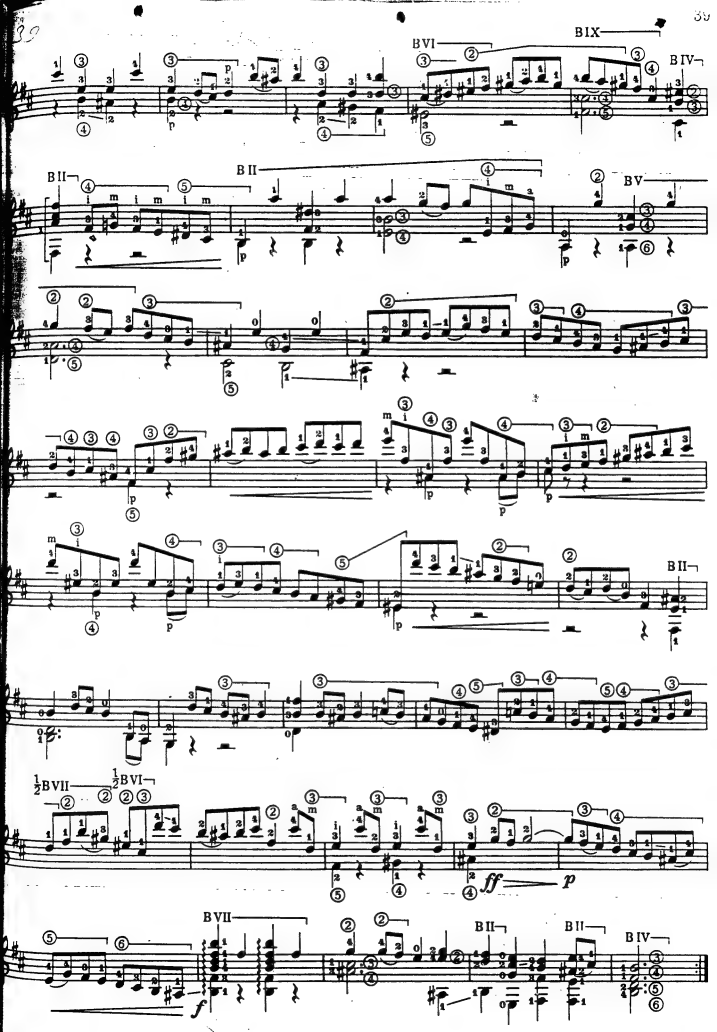


J. S. Bach

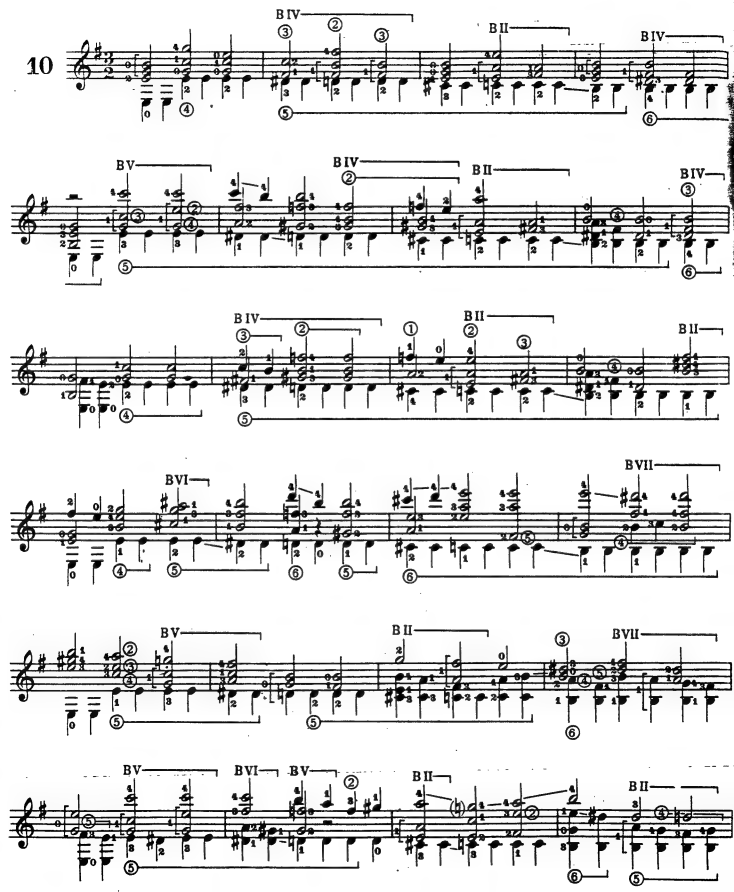
BOURRÉE

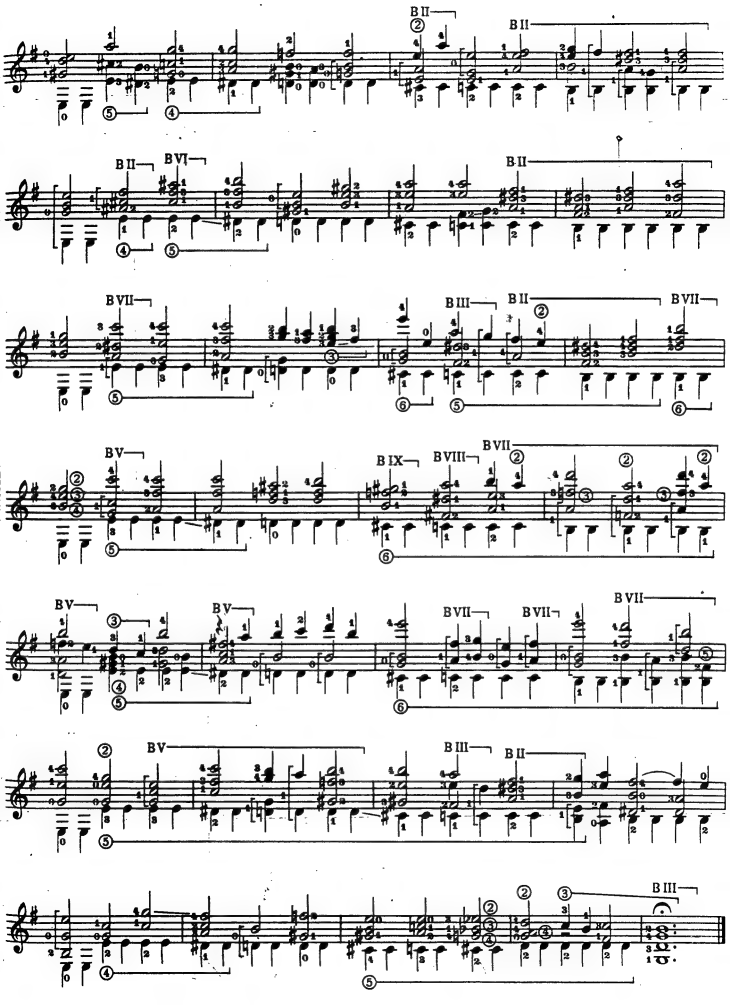



BIX
BVI
BIV
BII
BII
BV
BII
½BVII
½BVI
ff
p
BVII
f
BII
BII
BIV

J.S. Bach

CORO CRUCIFIXUS



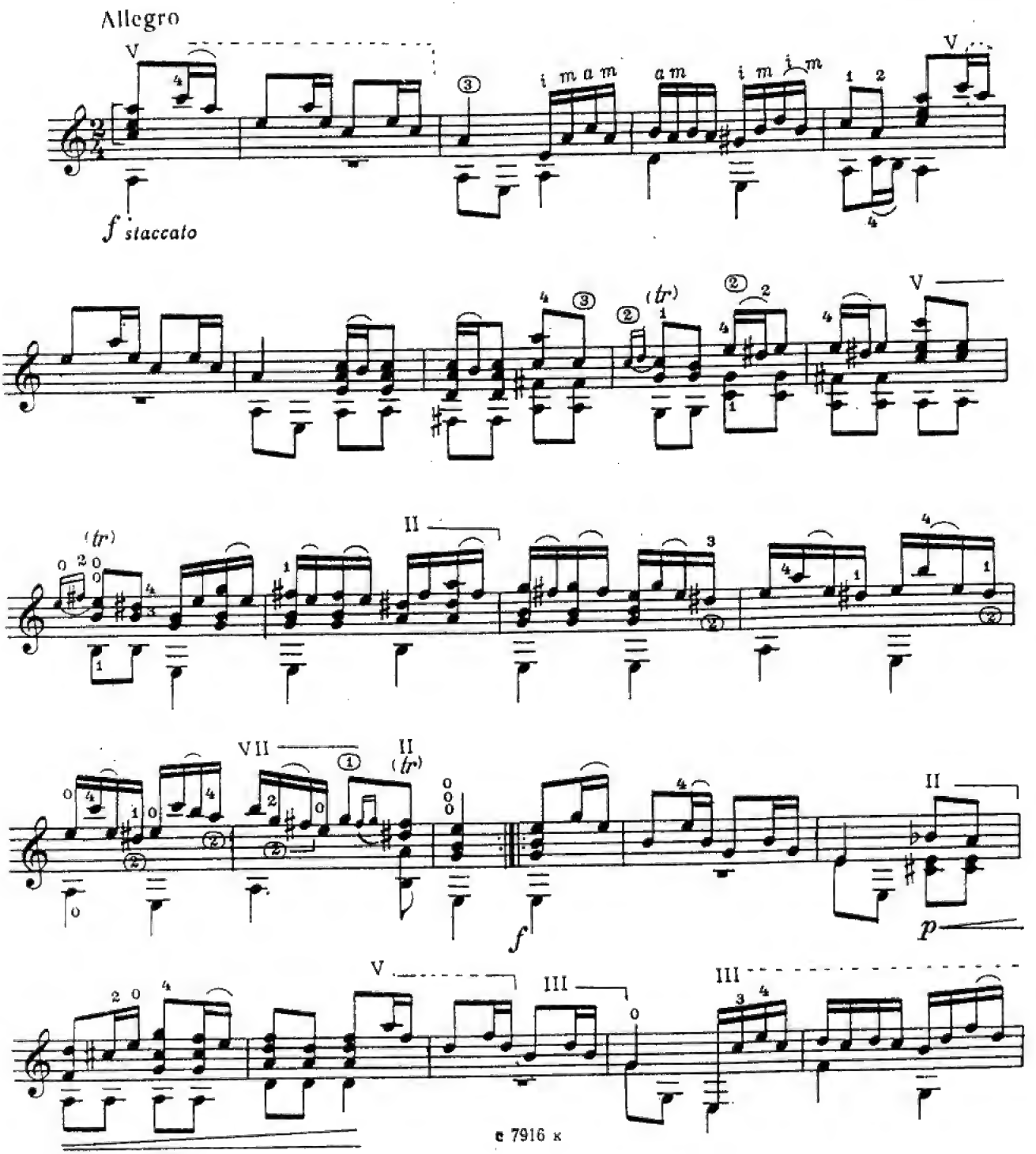

BII
BII
BII
BVI
BII
BVII
BIII
BII
BVII
BV
BIX
BVIII
BVII
BV
BV
BVII
BVII
BVII
BV
BIII
BII
BIII

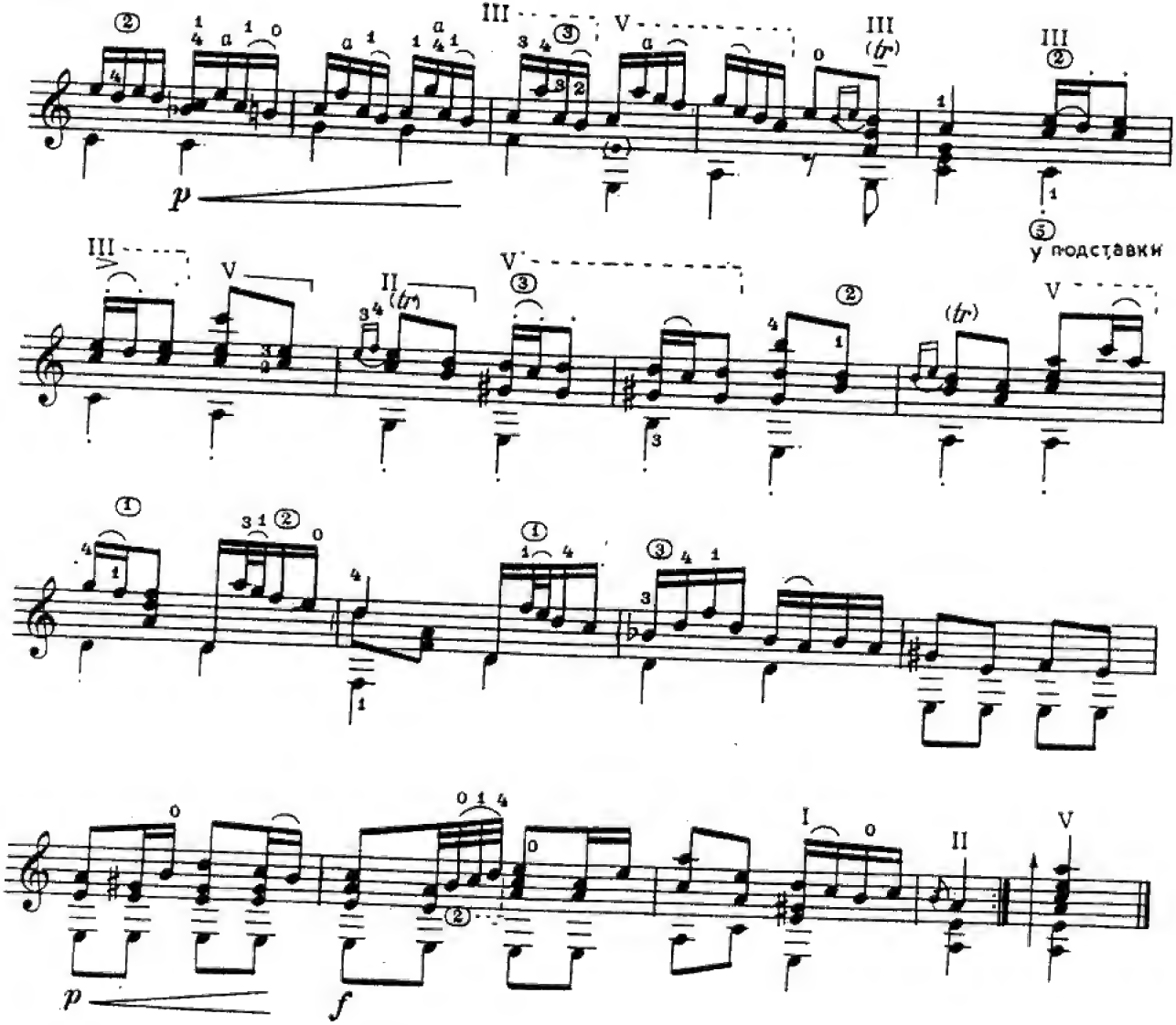
СКЕРЦО (ШУТКА)

Из Сюиты №2

(перелож. Дубовицкого)

И. С. БАХ



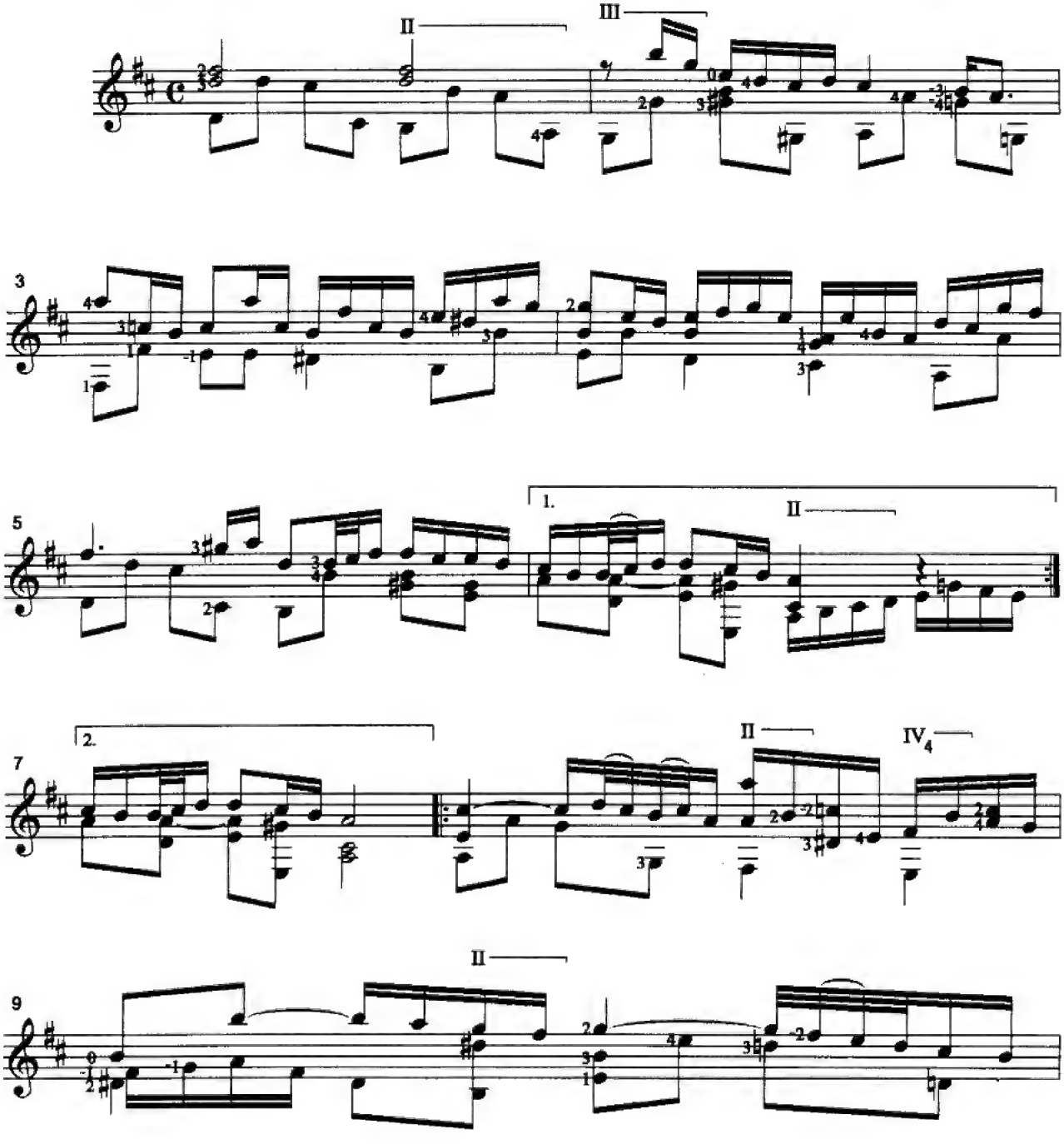

у подставки

Air

Orchestral Suite No. 3

Transcribed for guitar
by Richard Yates

J.S. Bach
(1685-1750)



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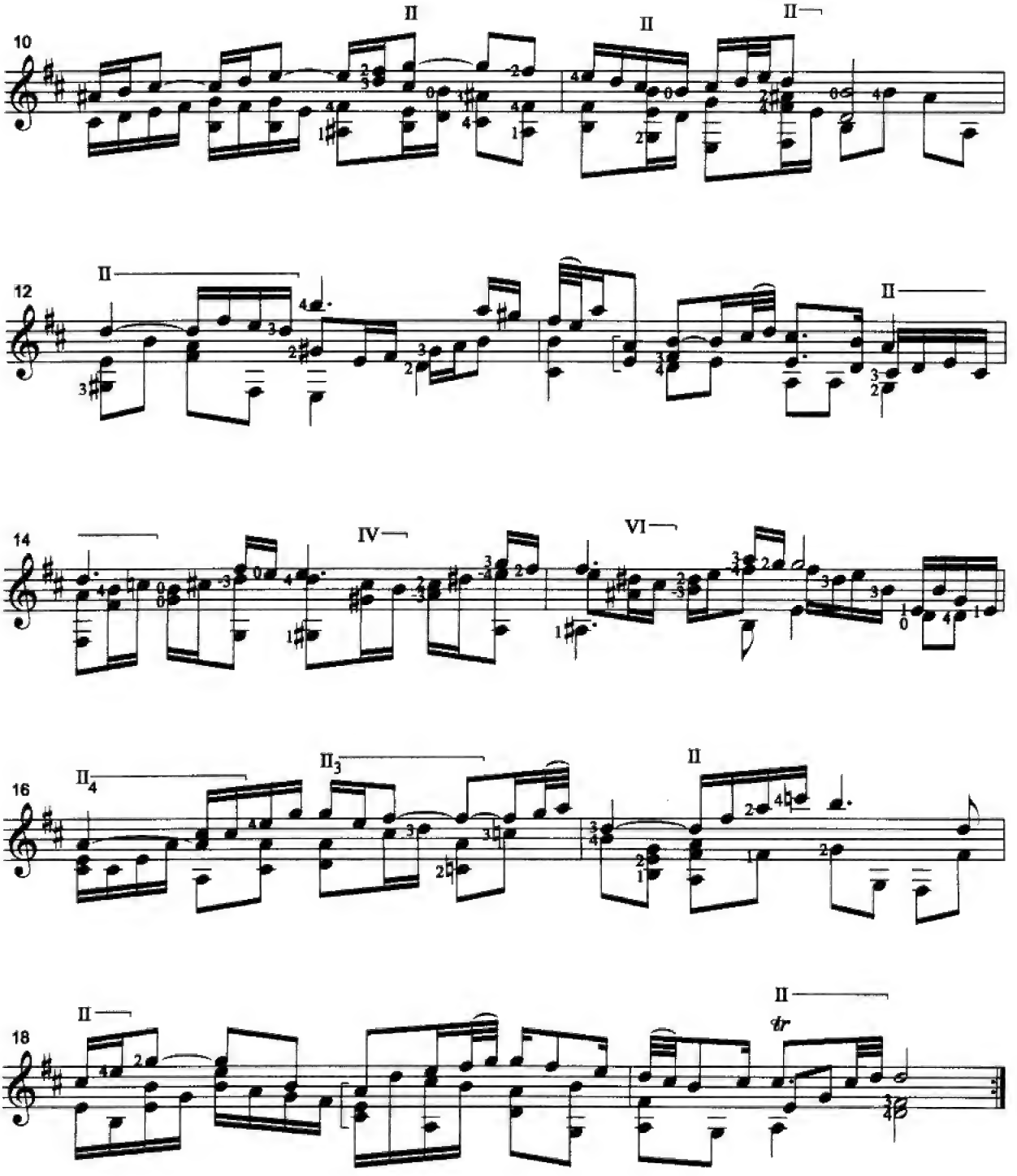

10
II
II
II
12
II
II
14
IV
VI
16
II4
II3
II
18
II
II
tr

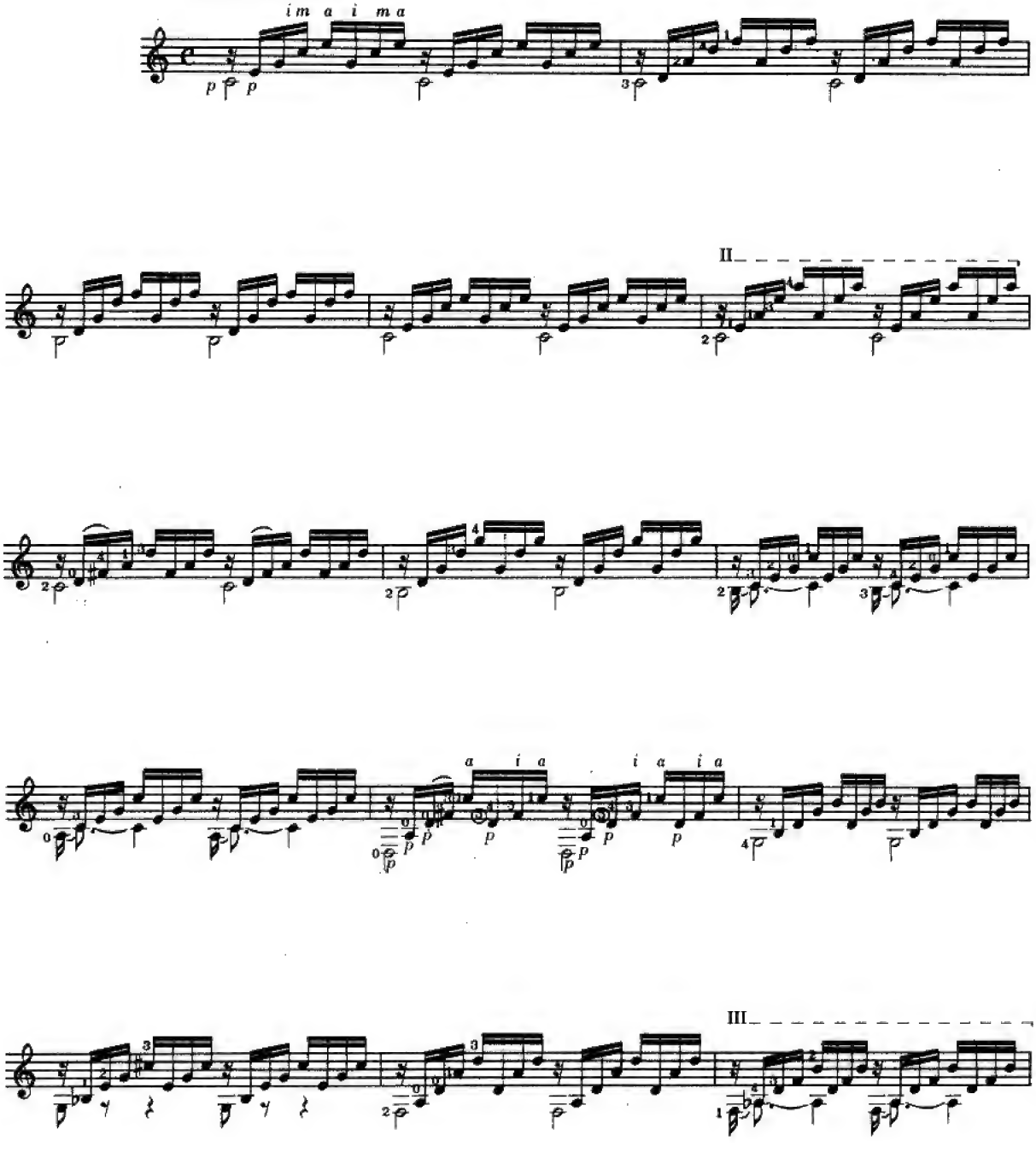
PRELUDE No. I

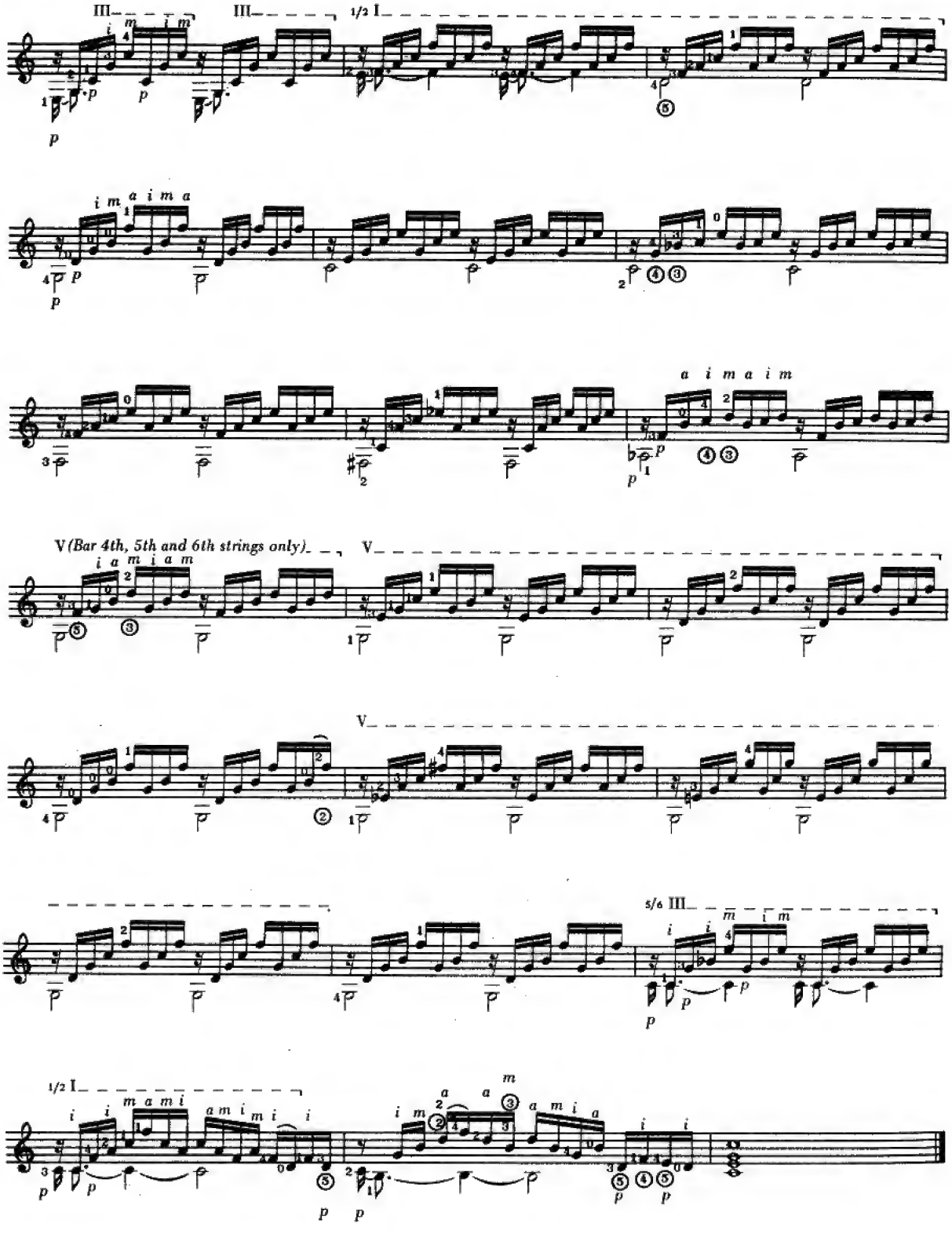
(Well-Tempered Clavier)

Transcribed for Guitar by
CHRISTOPHER PARKENING

J.S. BACH

Tune the 6th string to "D"

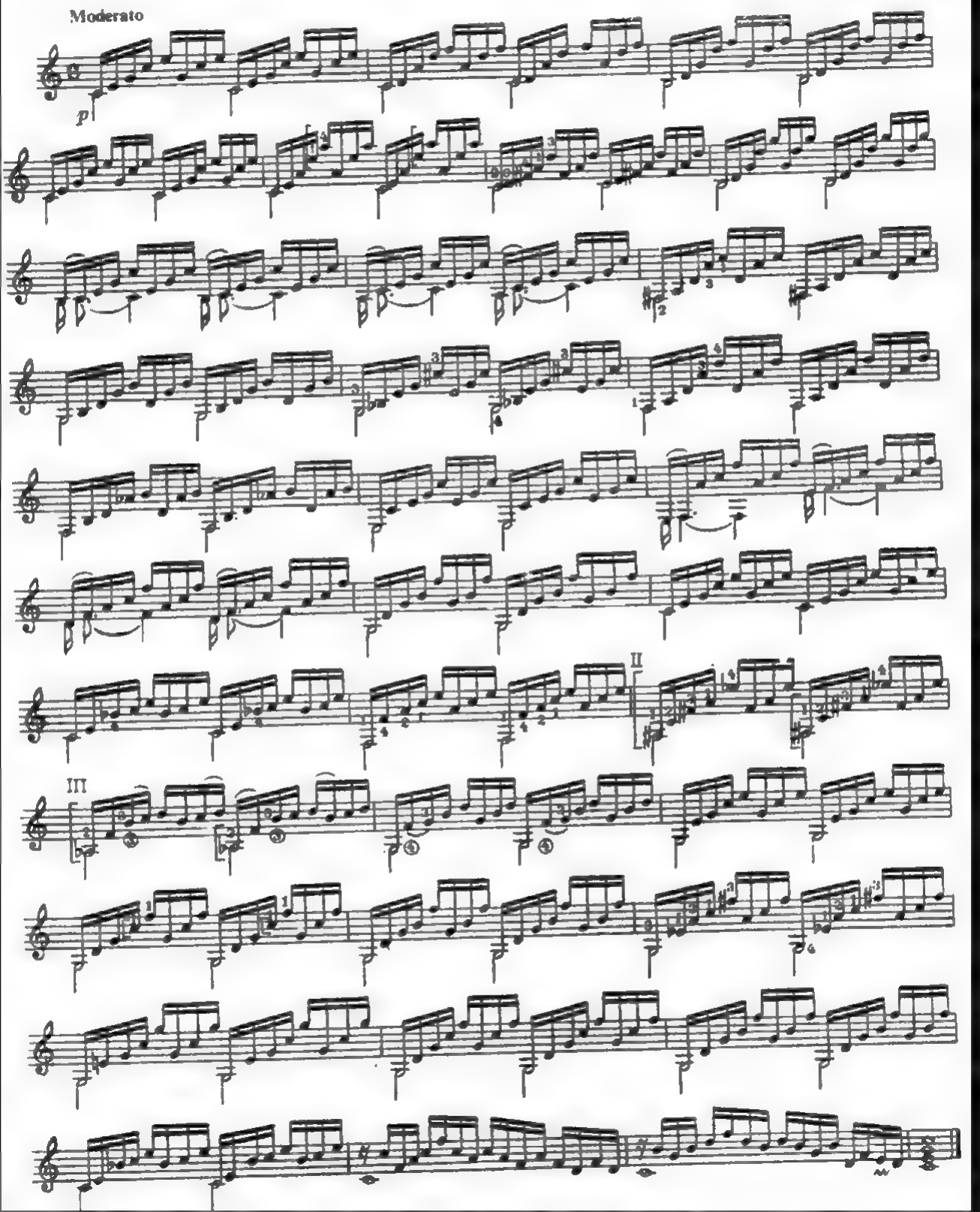



III
III
1/2 I
V (Bar 4th, 5th and 6th strings only)
V
V
5/6 III
1/2 I

ПРЕЛЮДИЯ №1

Из "Хорошо темперированного клавира"

И.С.БАХ



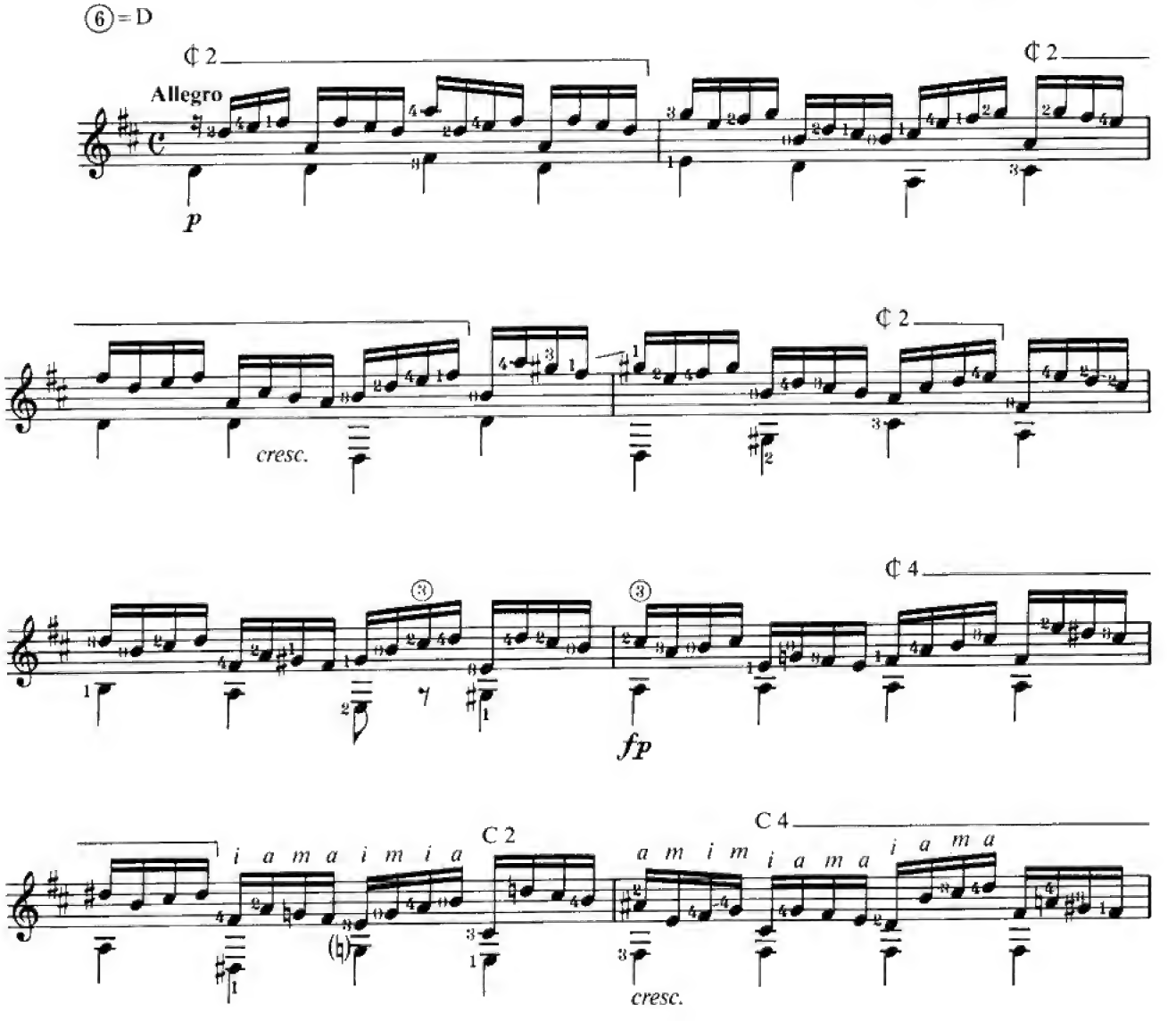
PRELUDE #5

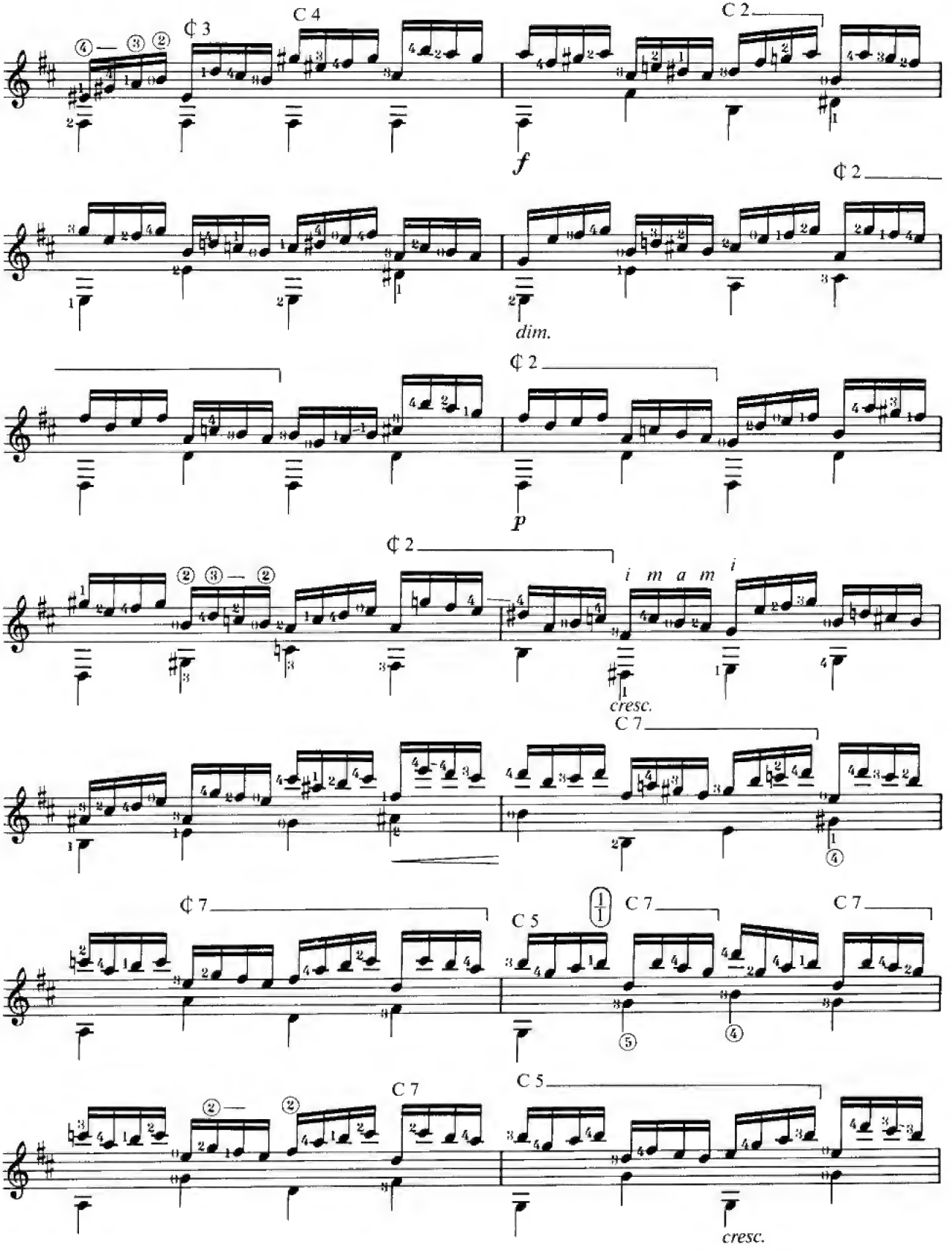
Prelude #5 is taken from Book I of Bach's "Well-Tempered Clavier". This transcription calls for an advanced left-hand technique. Since this prelude was originally written for the harpsichord, a brighter free-stroke technique is best suited to the style of the piece.

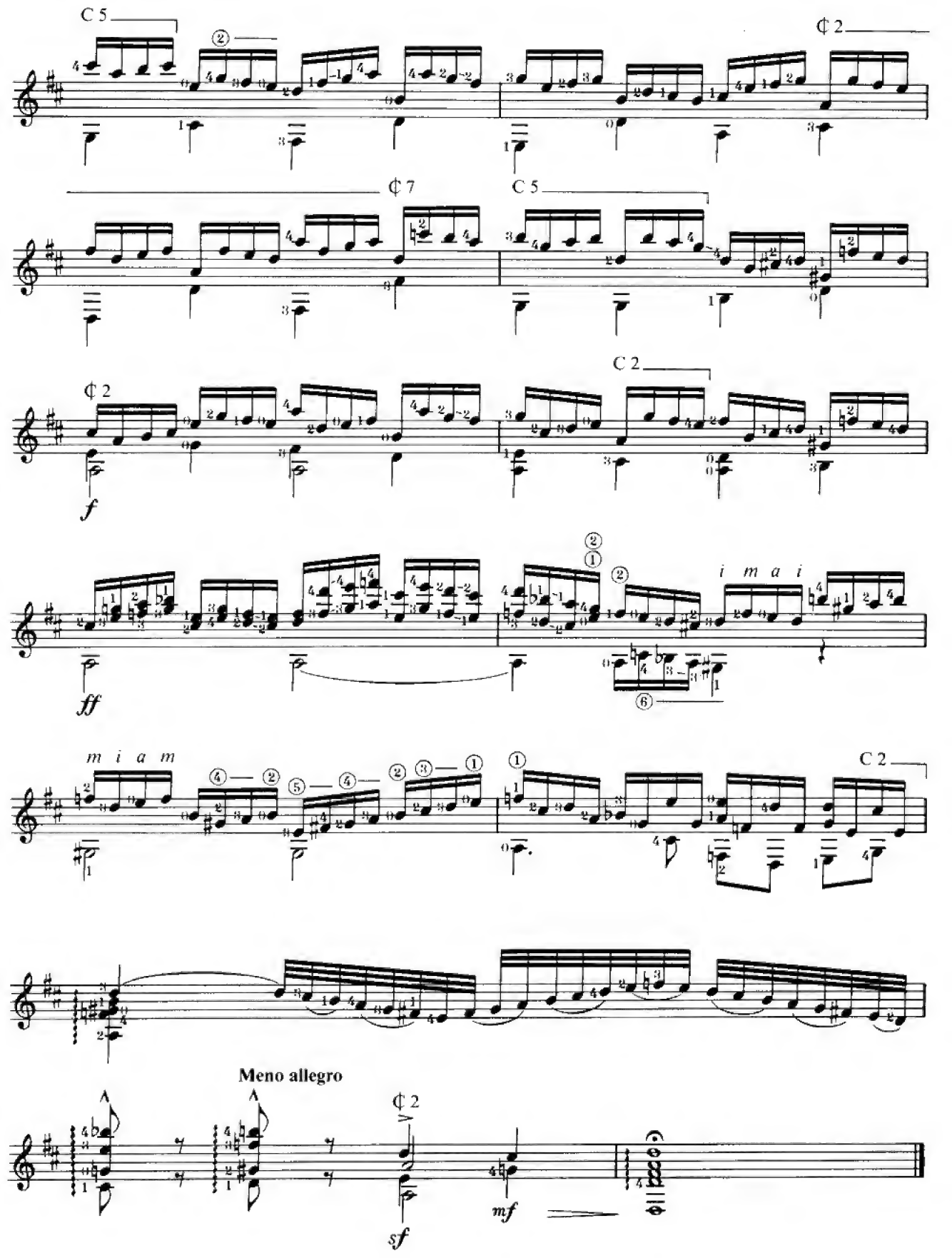
I find that the best way to memorize the contrapuntal writing so often used by Bach is to split the piece into numerous small sections. In this case, I suggest that you make the divisions every two to four measures. If you get a sudden memory lapse while playing in front of friends or a concert audience, you can always jump to the next section and continue, rather than stumbling around to find your place or starting from the beginning. This technique has saved my life more than once and is used by many performers to memorize lengthy pieces that have no natural or obvious sectional breaks.

The long scale at the end is called a "cadenza" and is a good legato exercise. Practise it very slowly and play all the notes smoothly and evenly.

J. S. Bach
transcribed by R. Fortin




C 4
C 2
f
C 2
dim.
C 2
p
C 2
i m a m i
cresc.
C 7
C 7
C 5
C 7
C 7
C 7
C 5
cresc.

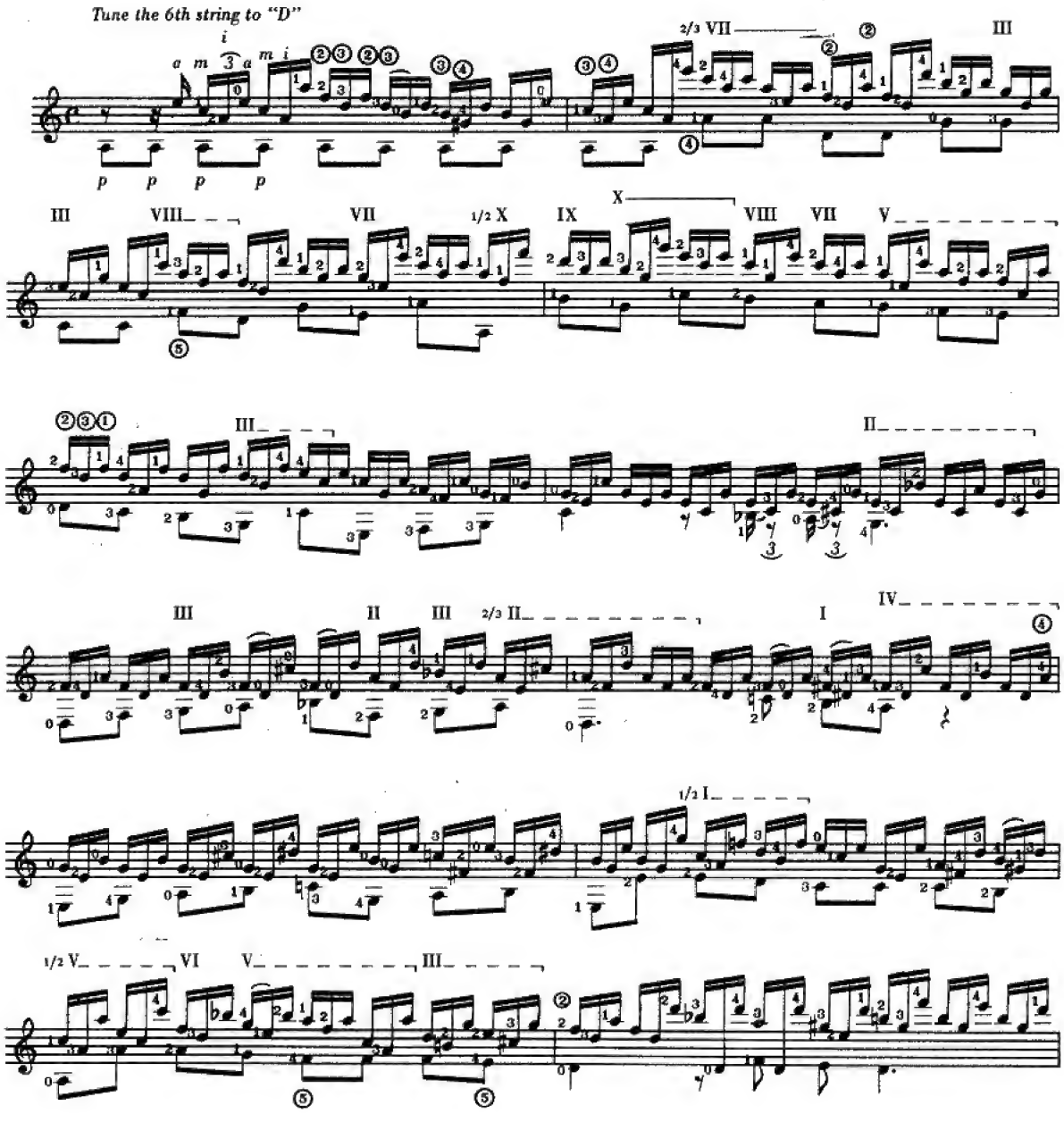

C 5
¢ 2
¢ 7
C 5
¢ 2
C 2
f
i m a i
ff
m i a m
C 2
Meno allegro
¢ 2
mf
sf

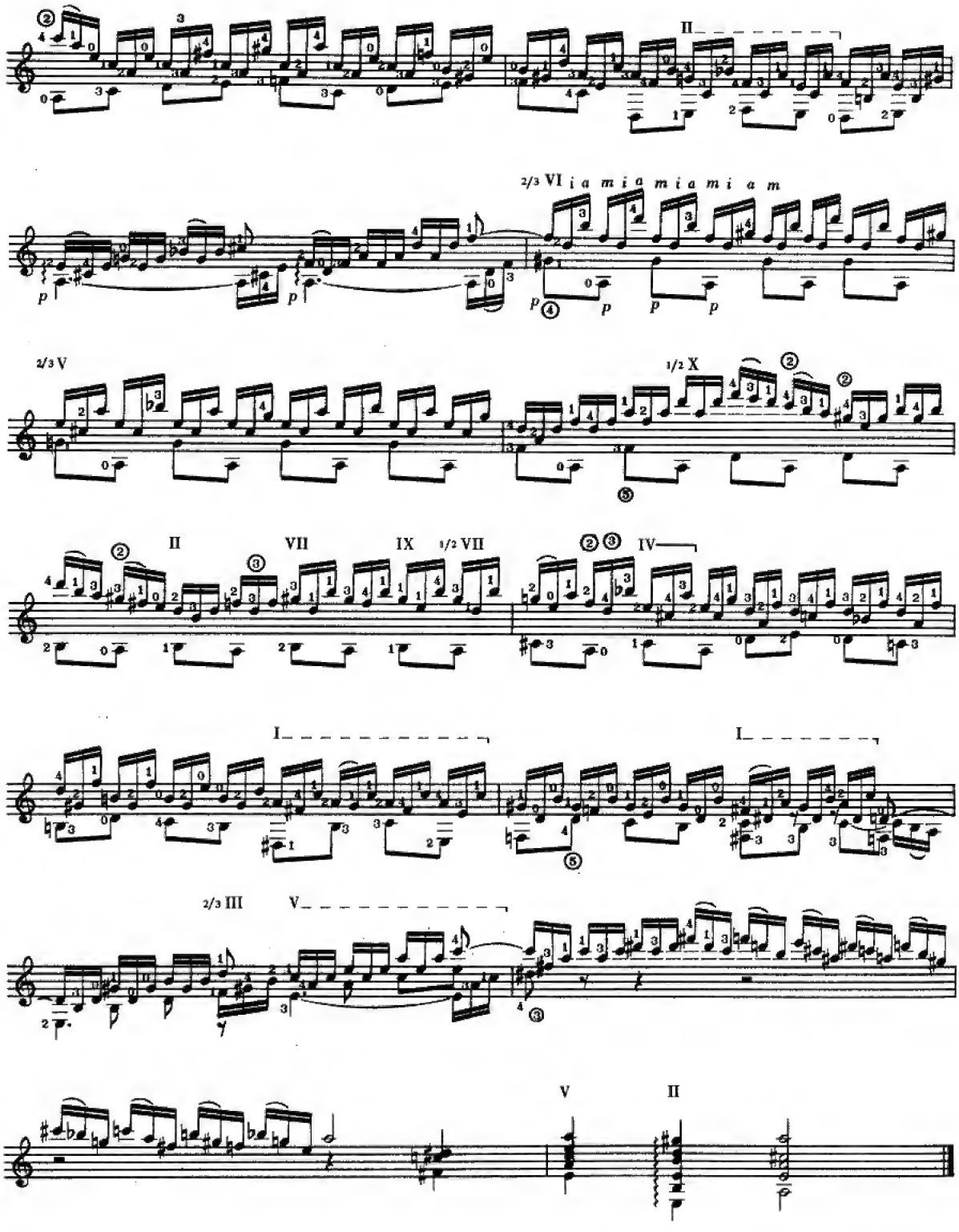
PRELUDE No. VI

(Well-Tempered Clavier)

Transcribed for Guitar by
CHRISTOPHER PARKENING

J.S. BACH

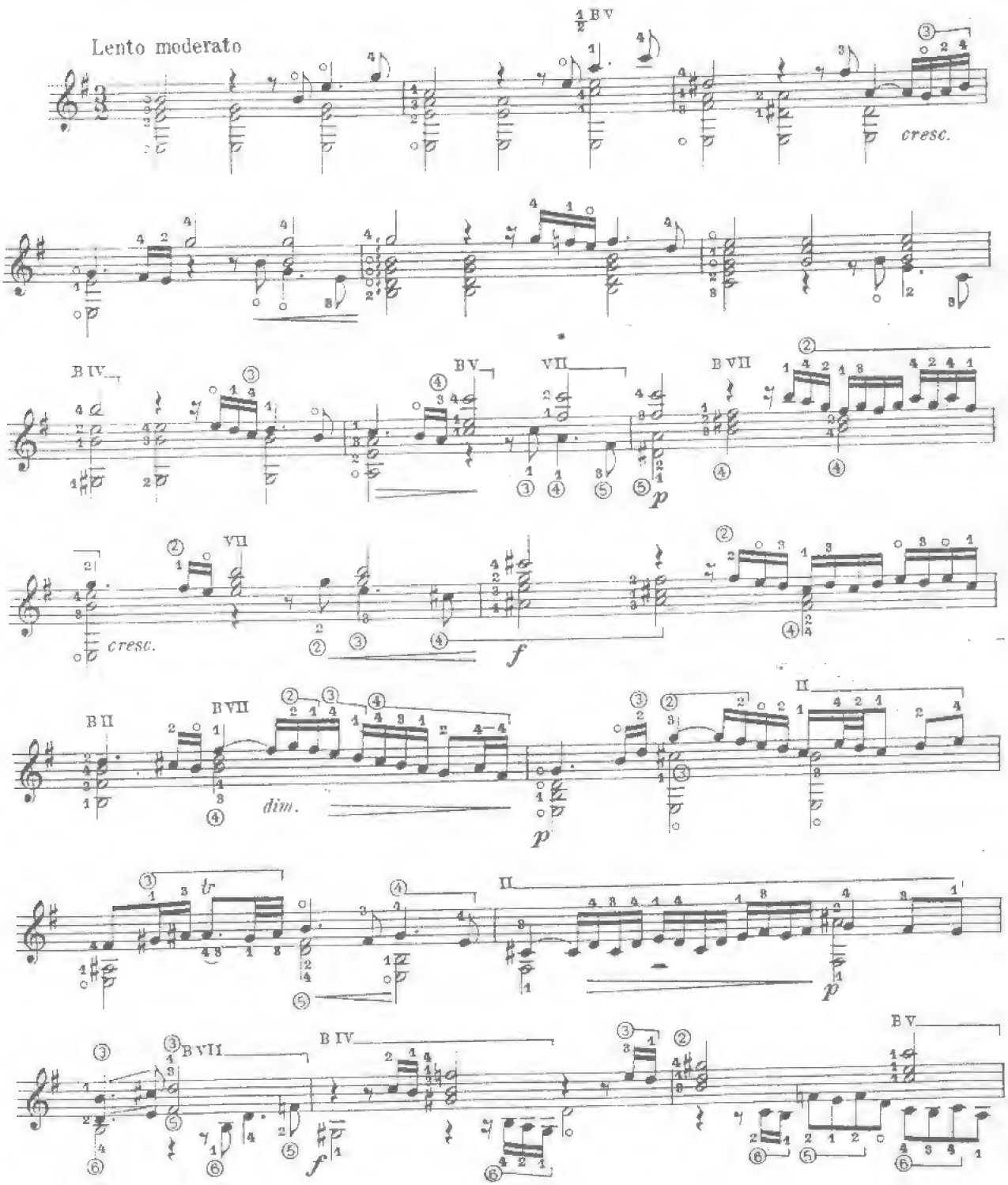



II
2/3 VI i a m i a m i a m i a m
2/3 V
1/2 X
II
VII
IX
1/2 VII
IV
I
I
2/3 III
V
V
II

PRELUDIO VIII

(Dal Clavicembalo ben temperato)

GIOVANNI SEBASTIANO BACH
Trascrizione di LUIGI SCHININÀ



Proprietà per tutti i paesi EDIZIONI BÈRBEN - Ancona - Italia
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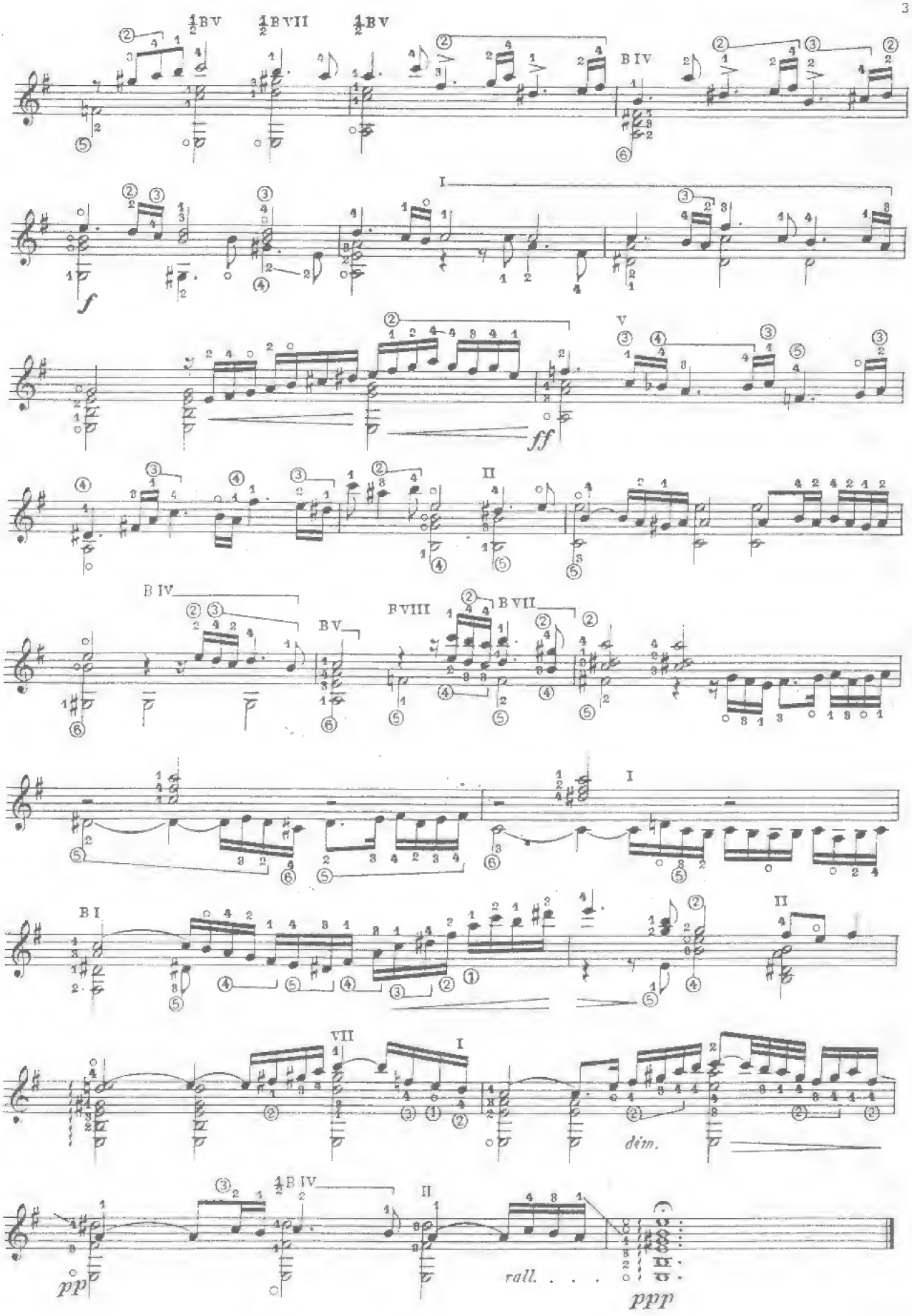
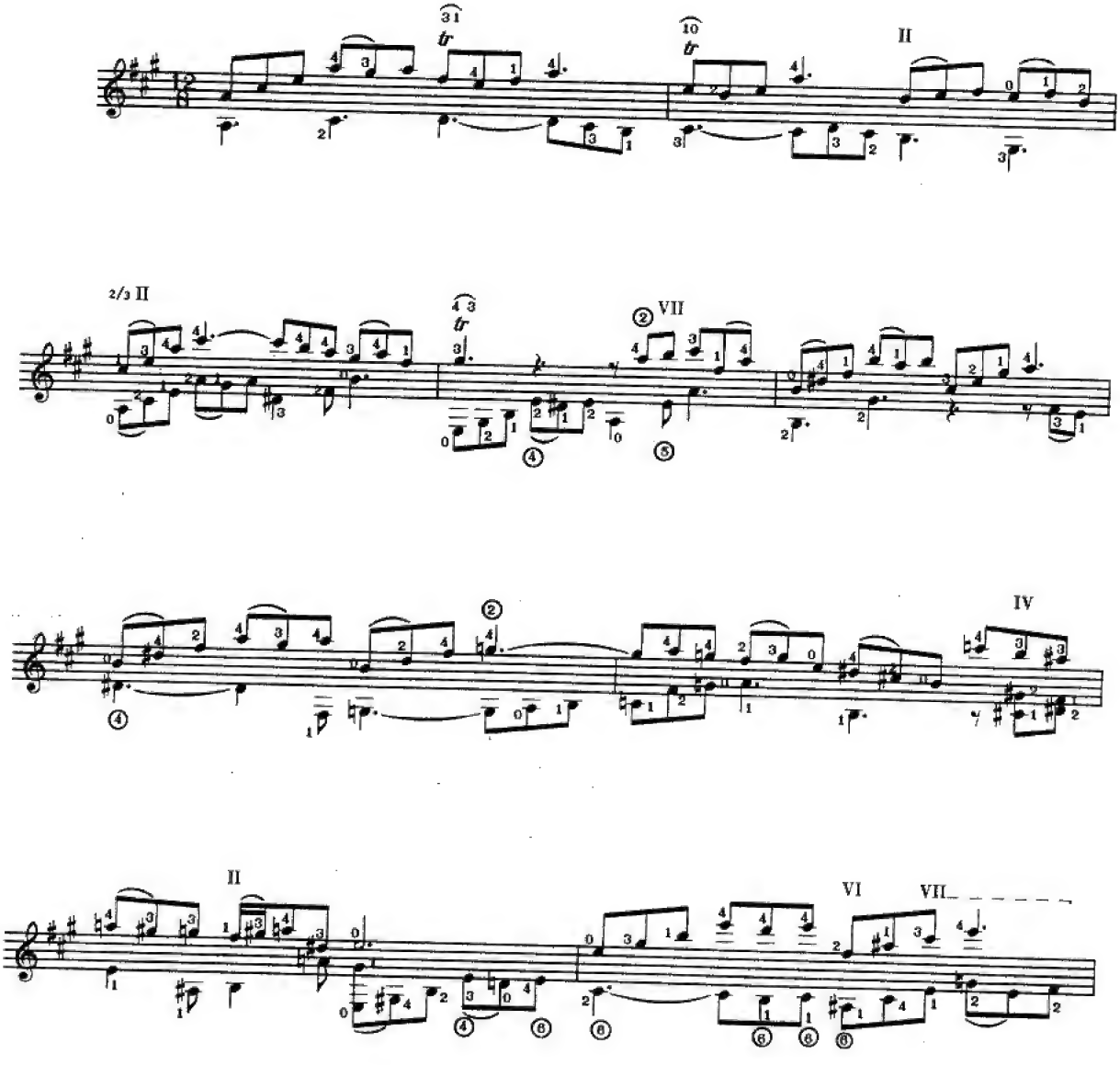

½BV
½BVII
½BV
BIV
I
f
V
ff
II
BIV
BV
BVIII
BVII
I
BI
II
VII
I
dim.
½BIV
II
pp
rall. . . .
ppp

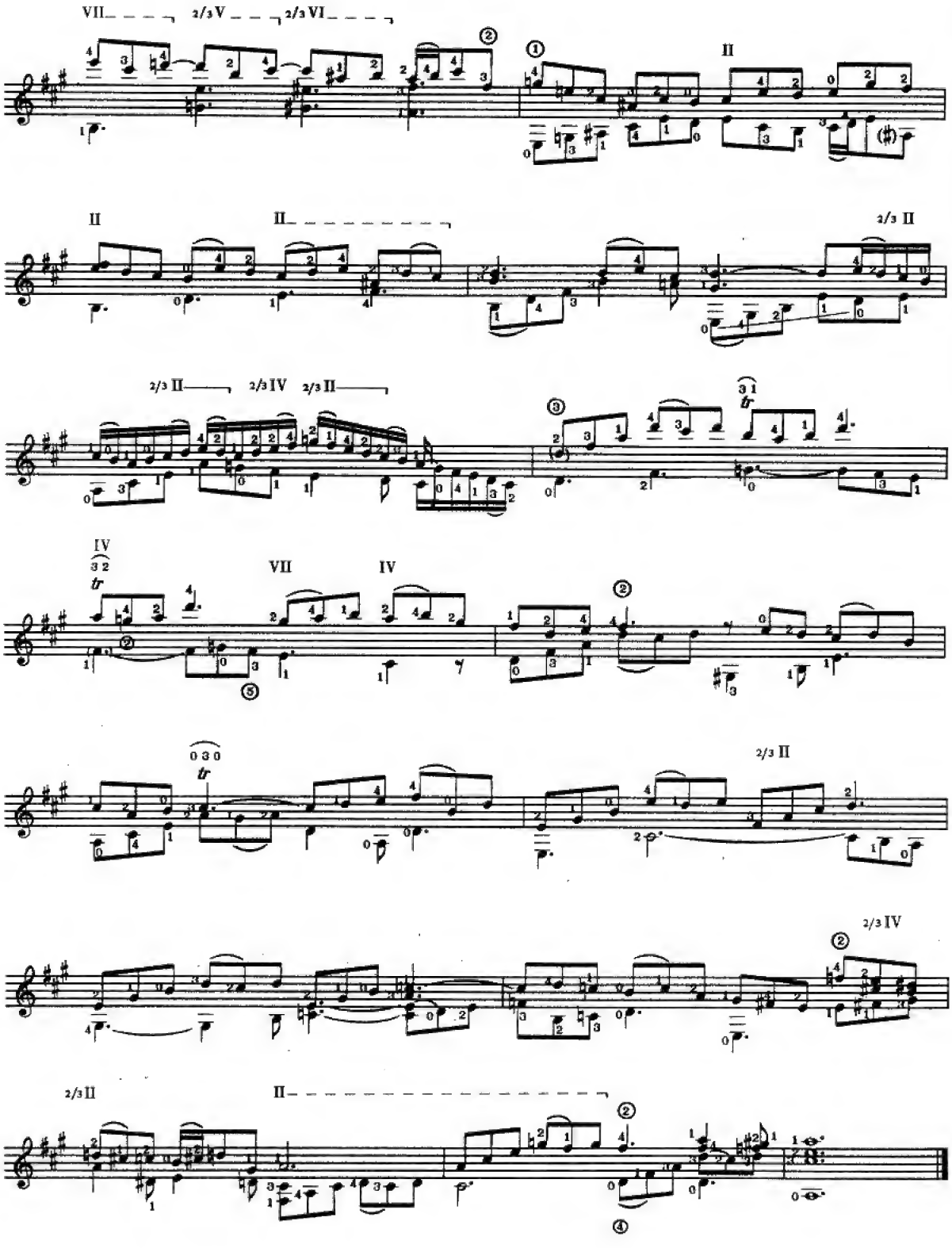
PRELUDE No. IX

(Well-Tempered Clavier)

Transcribed for Guitar by
KRES AMELOTTE

J.S. BACH



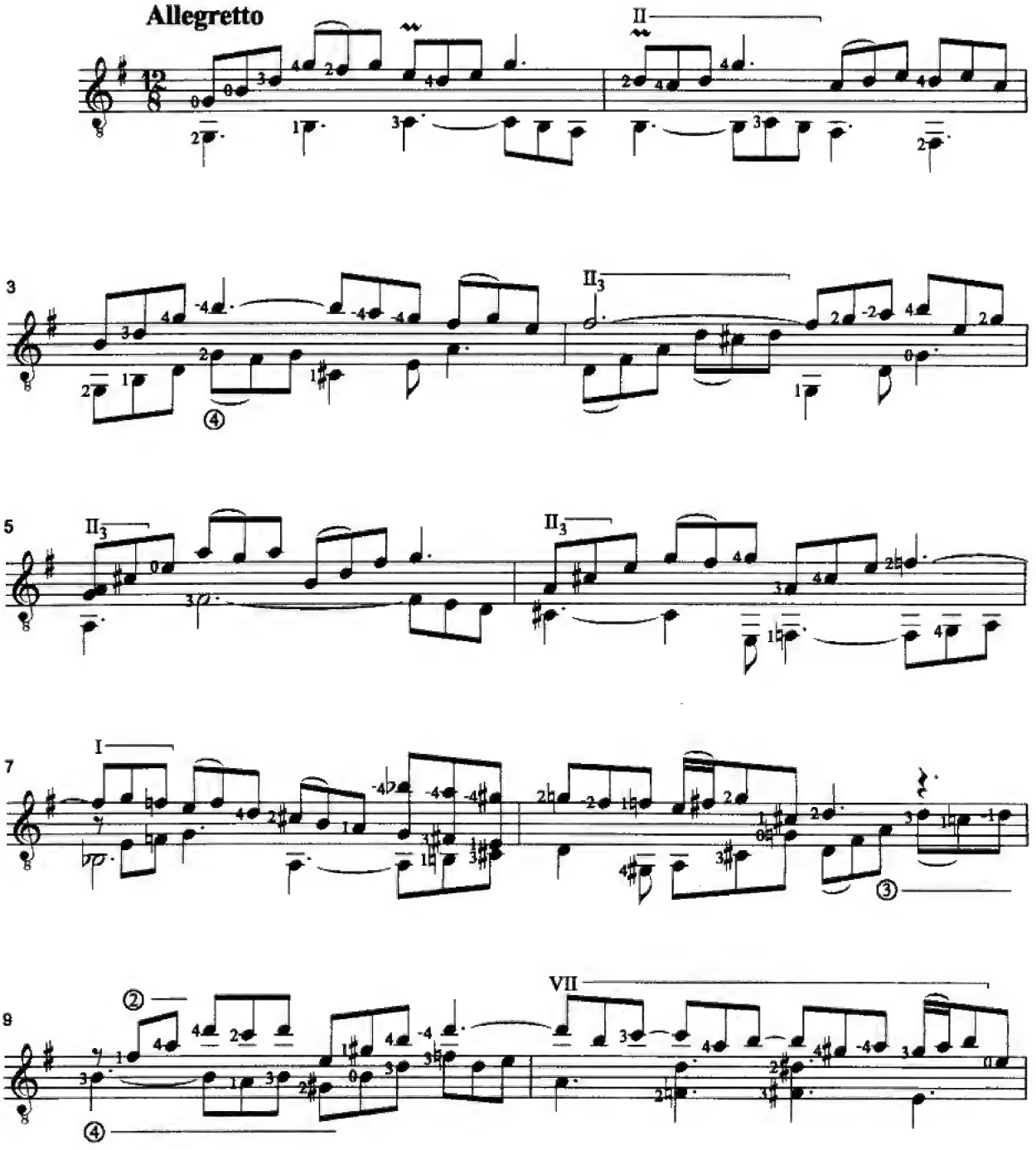

VII
2/3 V
2/3 VI
II
II
II
2/3 II
2/3 II
2/3 IV
2/3 II
IV
VII
IV
2/3 II
2/3 IV
2/3 II
II

PRELUDE No.9

Well Tempered Clavier Book 1

Transcribed for guitar
by Richard Yates

J.S. Bach
(1685-1750)



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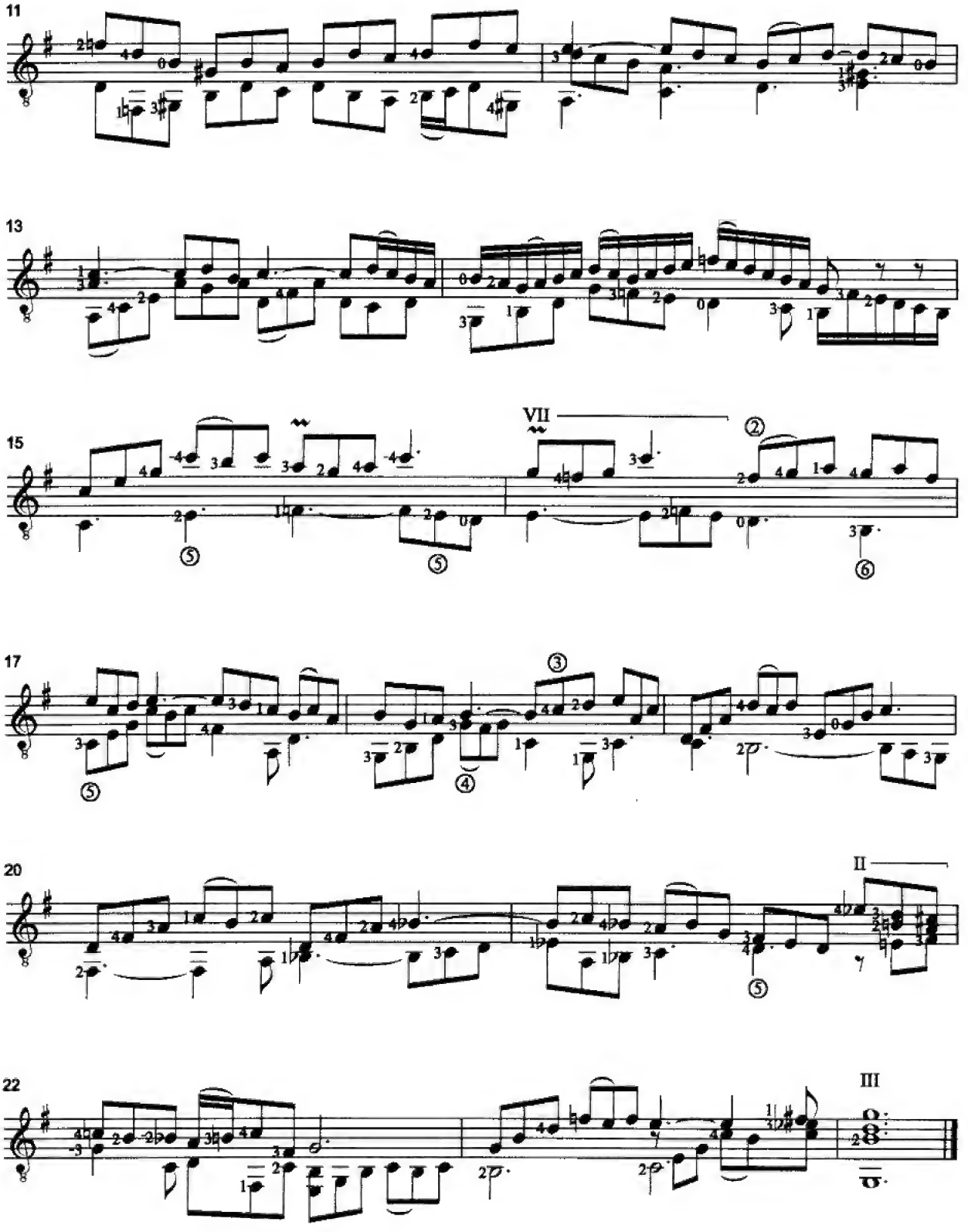
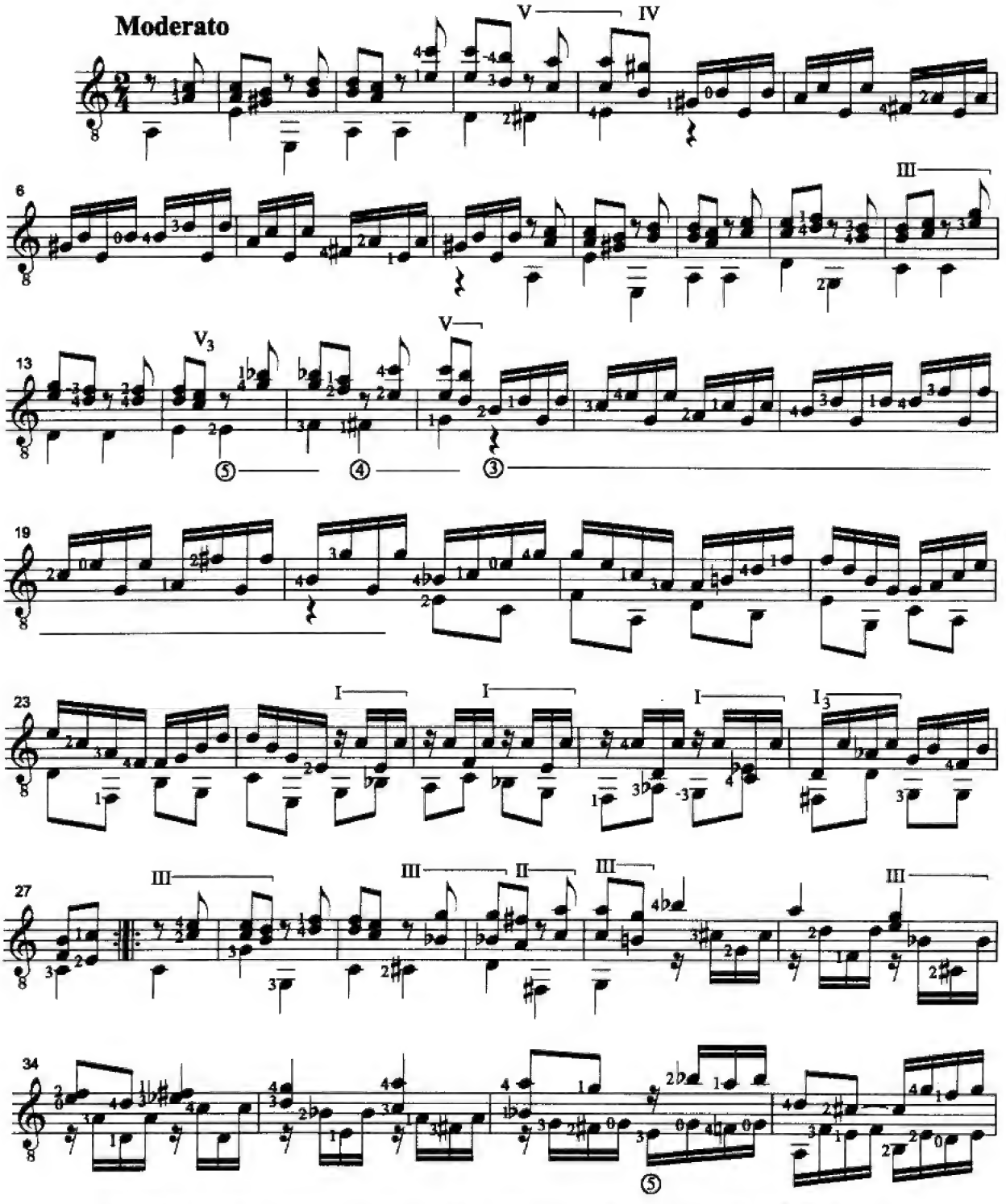

11
13
15
VII
②
⑤
⑤
⑥
17
③
⑤
④
20
II
⑤
22
III

PRELUDE No.12

Well Tempered Clavier Book 2

Transcribed for guitar
by Richard Yates

J.S. Bach
(1685-1750)



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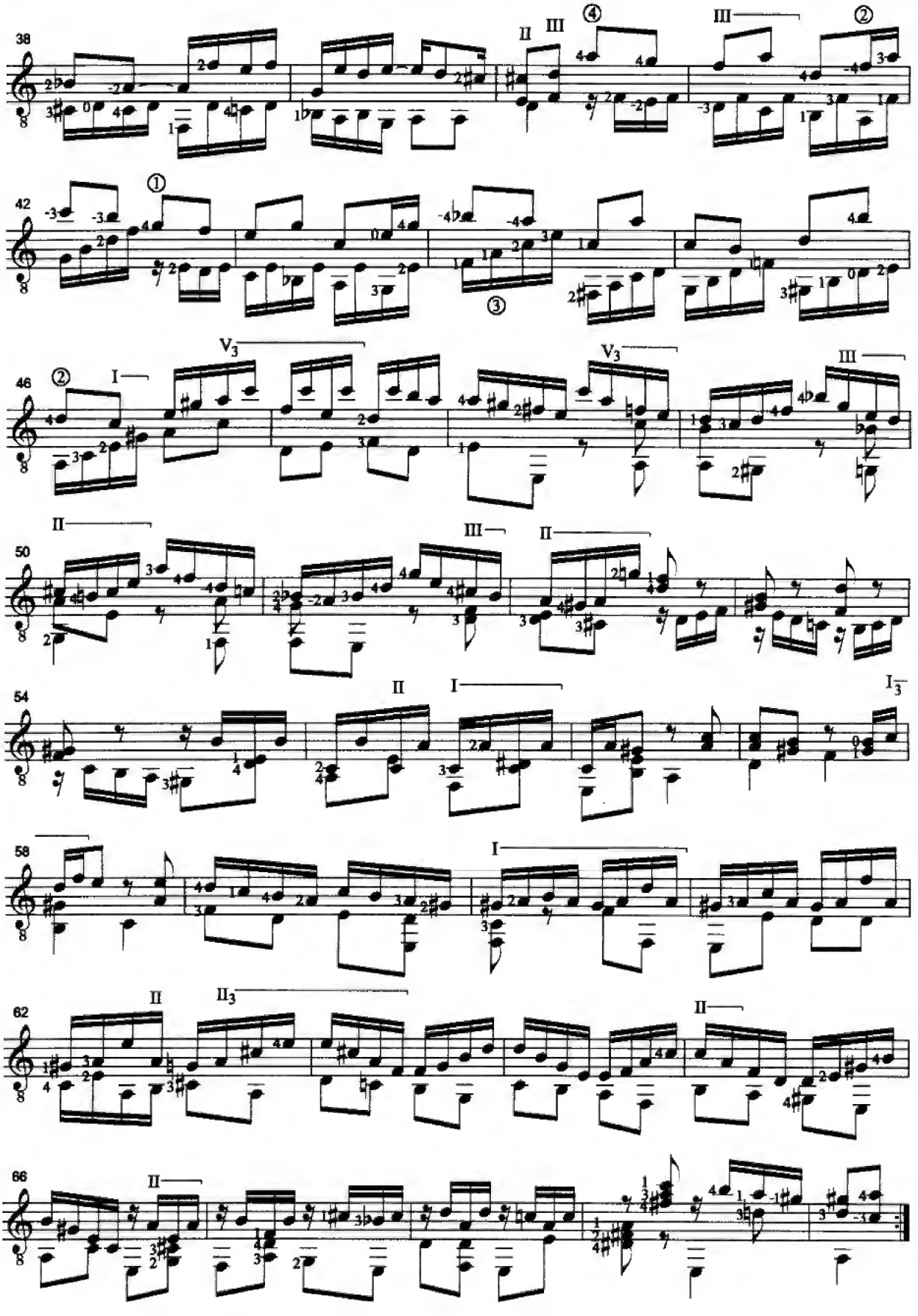


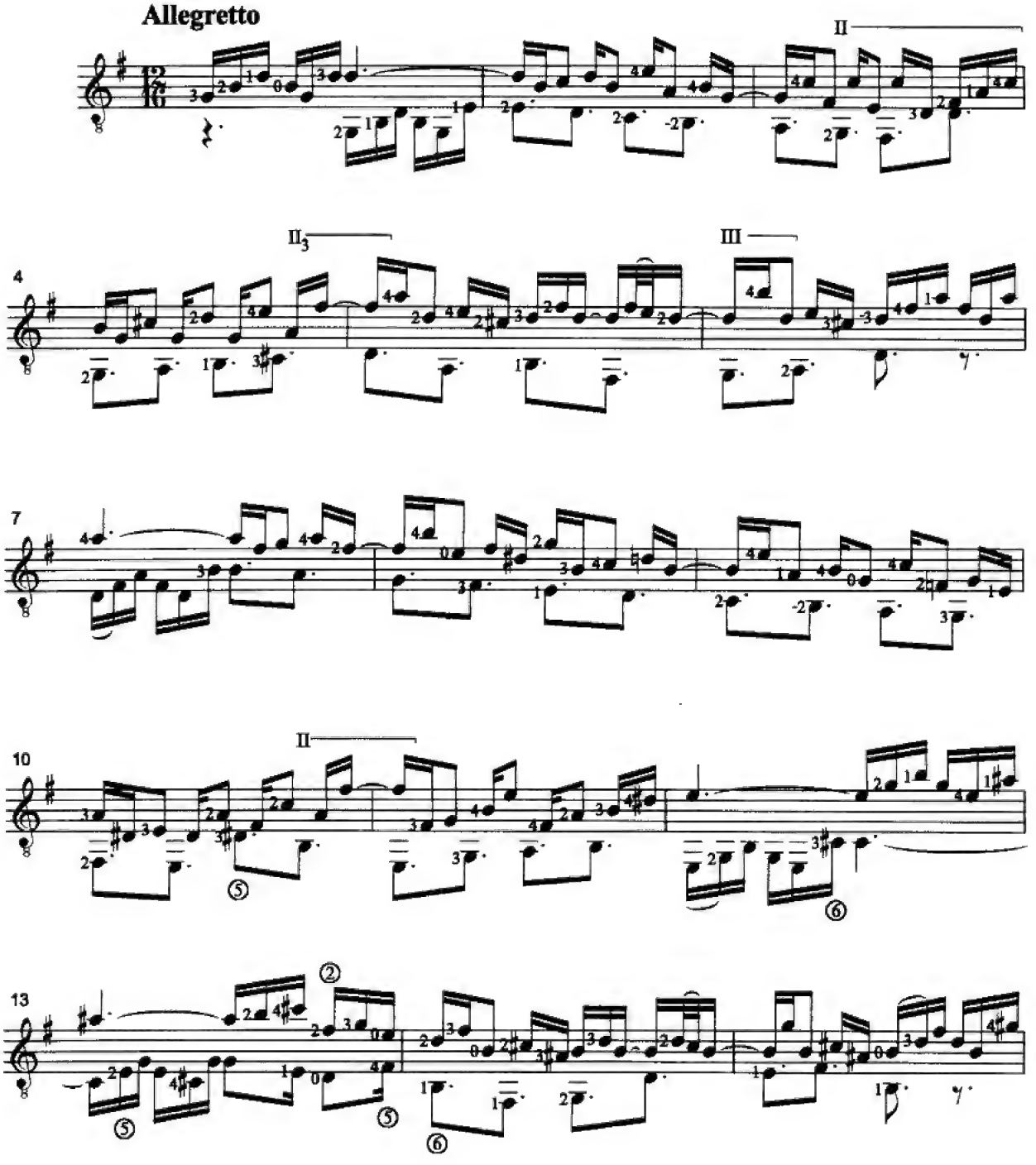
PRELUDE No.13

Well Tempered Clavier - Book 1

Transcribed for guitar
by Richard Yates

J.S. Bach
(1685 - 1750)

Allegretto



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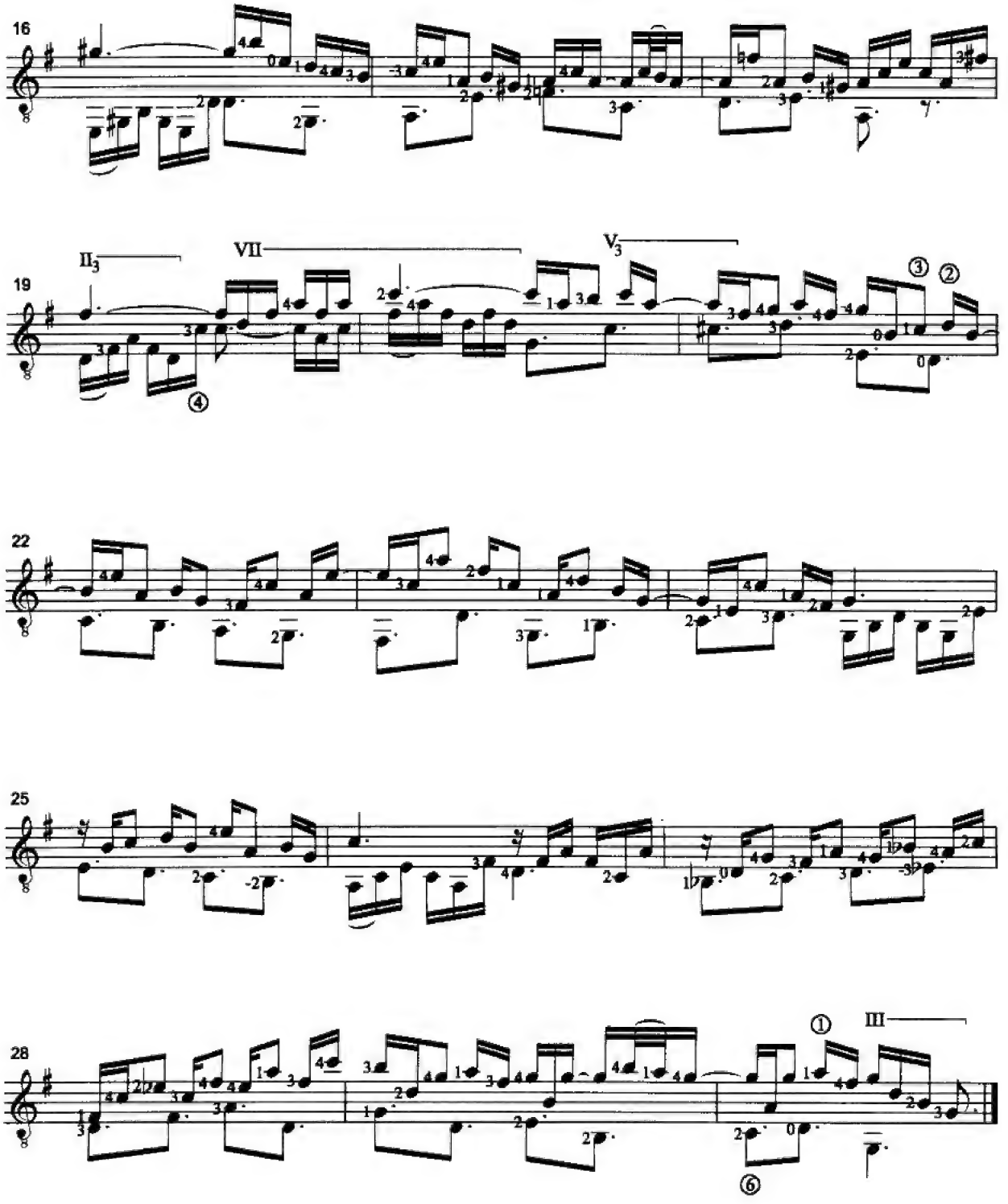
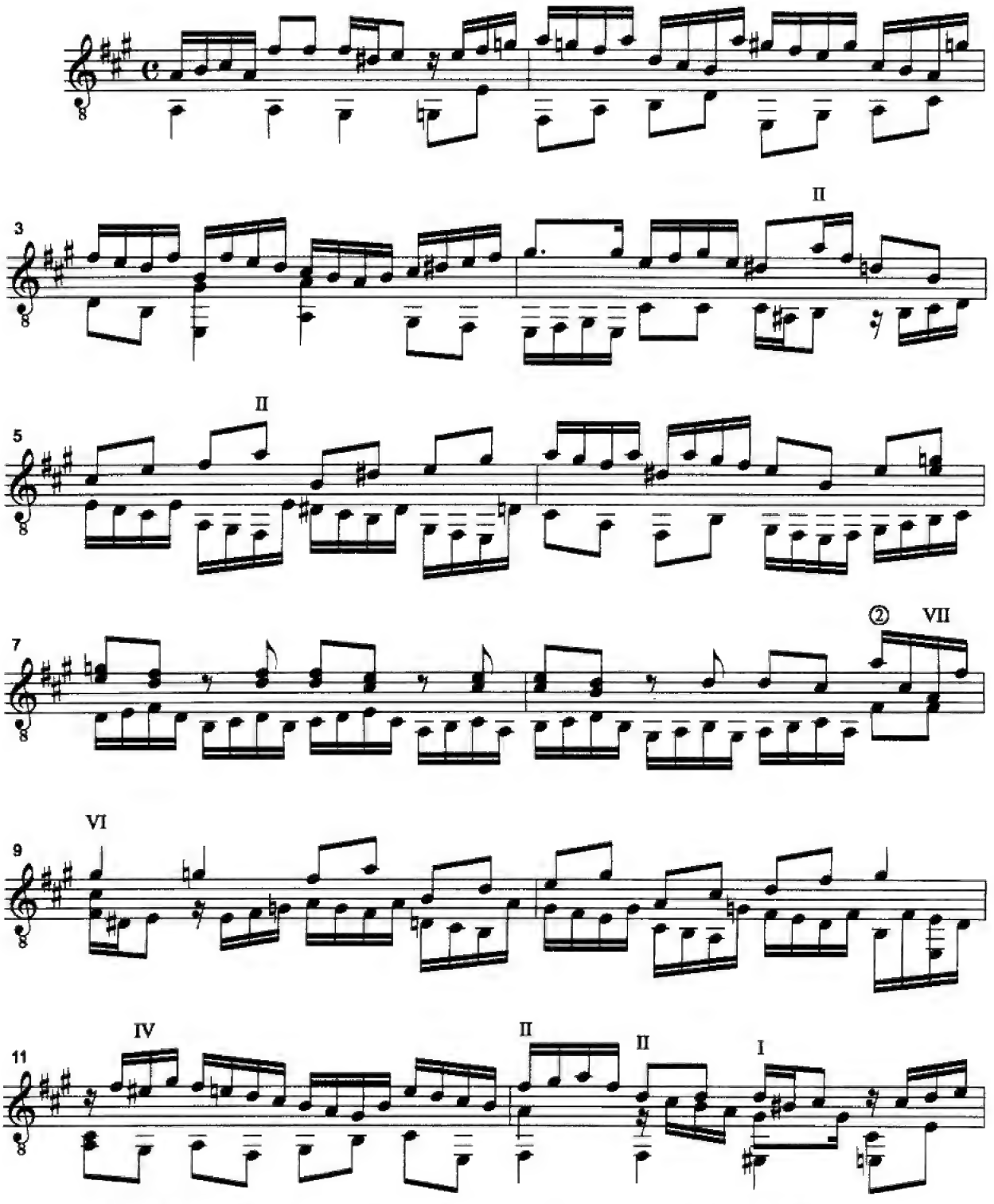

16
19
II3
VII
V3
22
25
28
III

PRELUDE No.19

Transcribed for guitar
by Richard Yates

Well Tempered Clavier - Book 1

J.S. Bach
(1685-1750)



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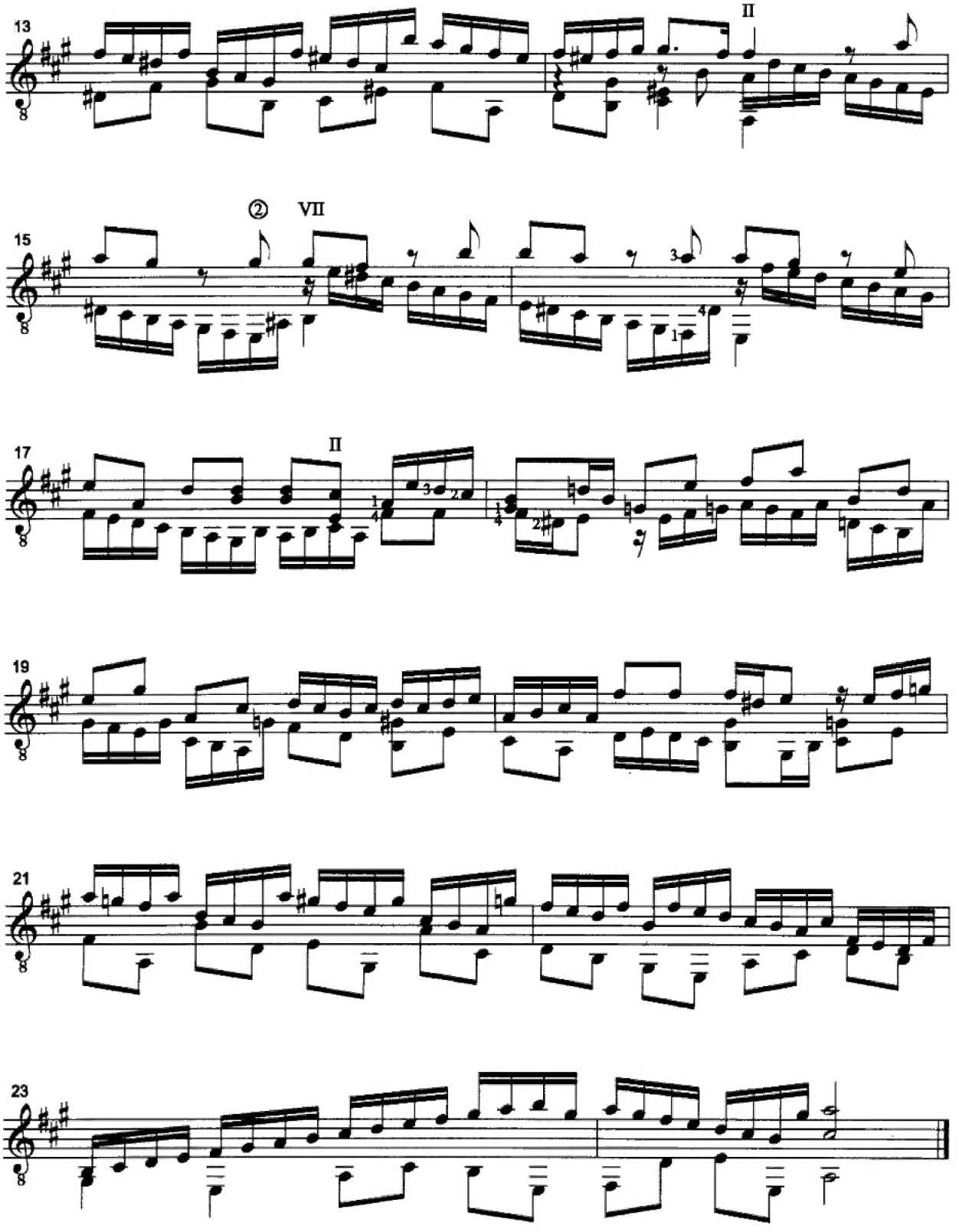
13
II
15
② VII
17
II
19
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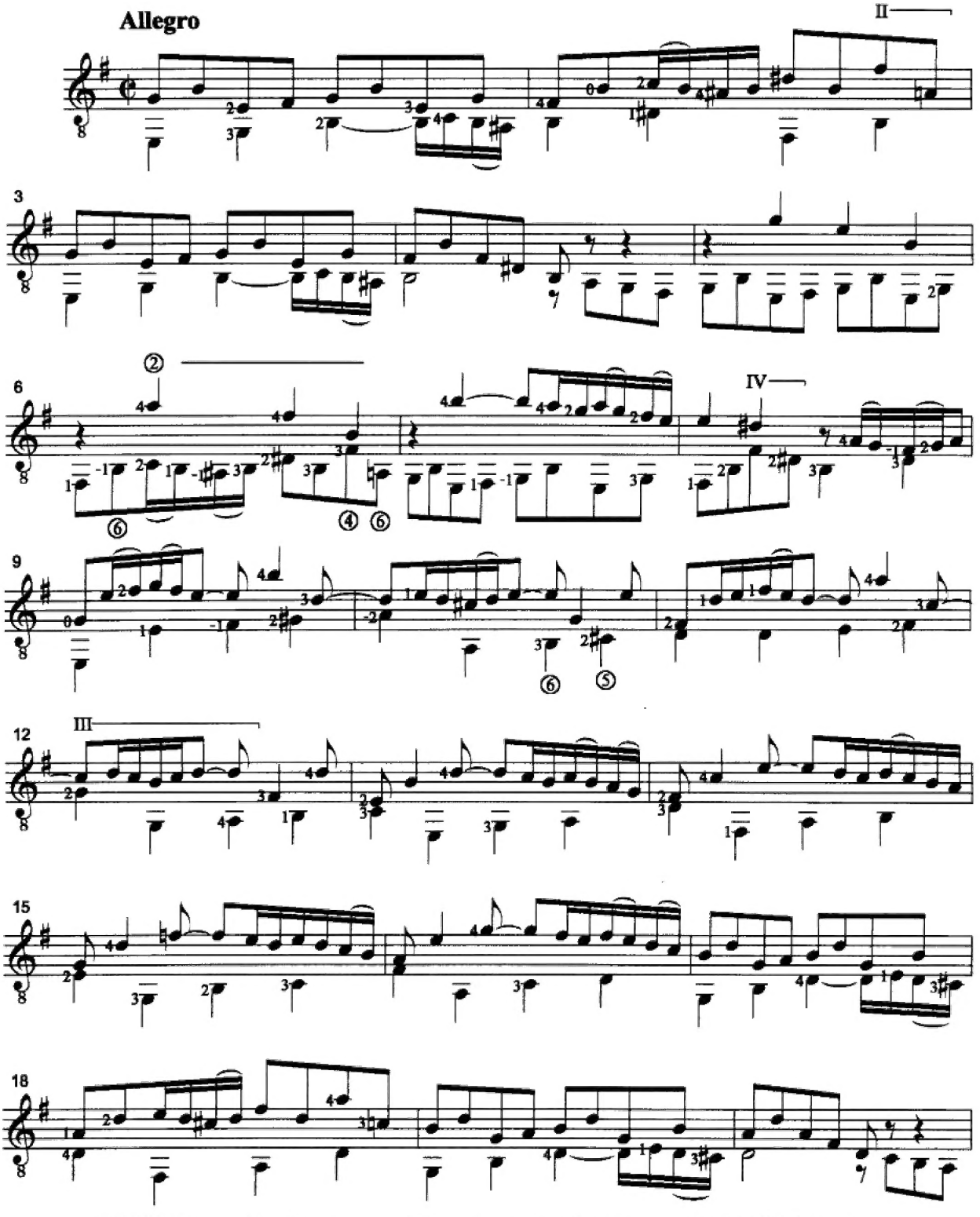
23

PRELUDE No.24

Well Tempered Clavier Book 2

Transcribed for guitar
by Richard Yates

J.S. Bach
(1685-1750)



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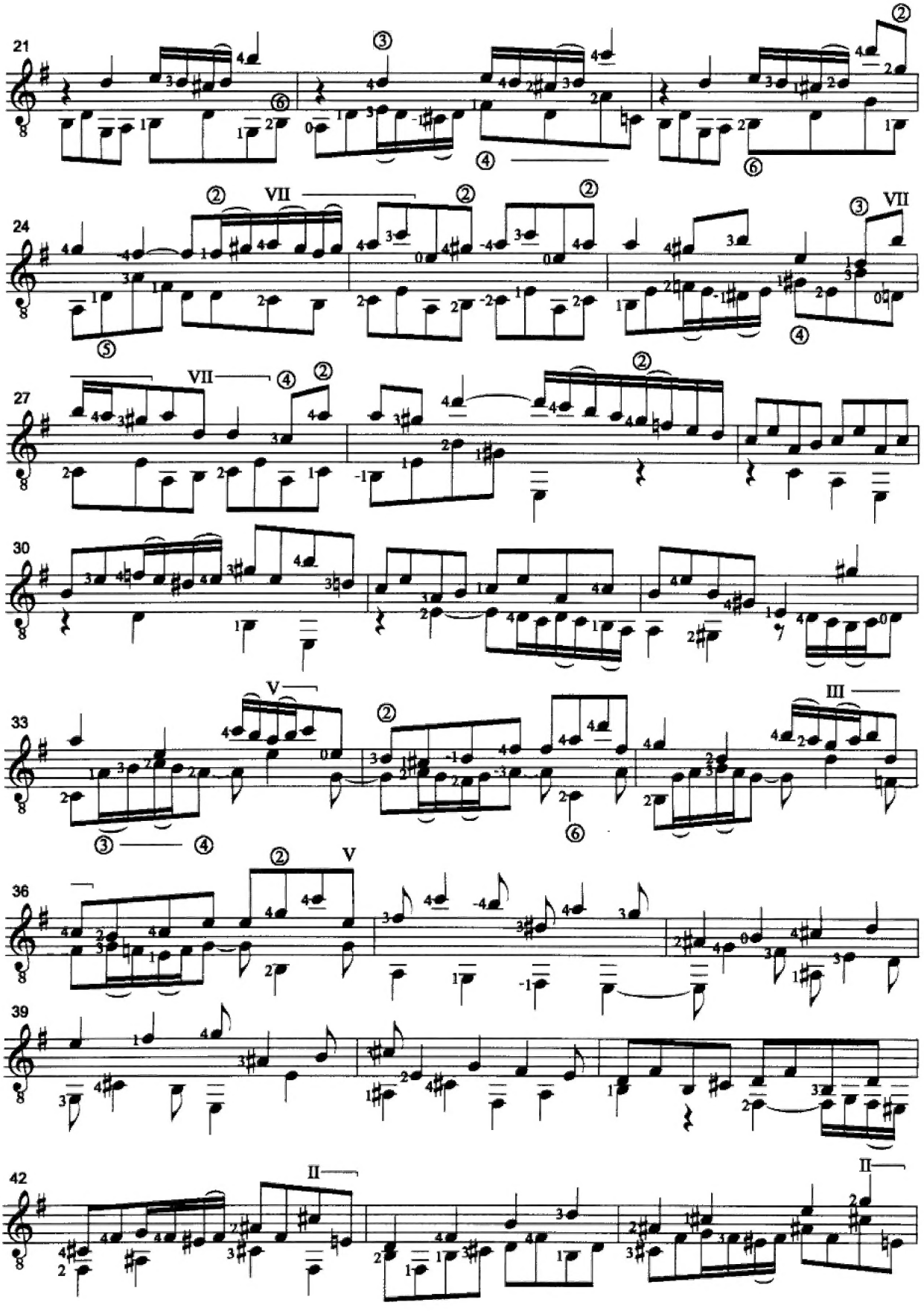

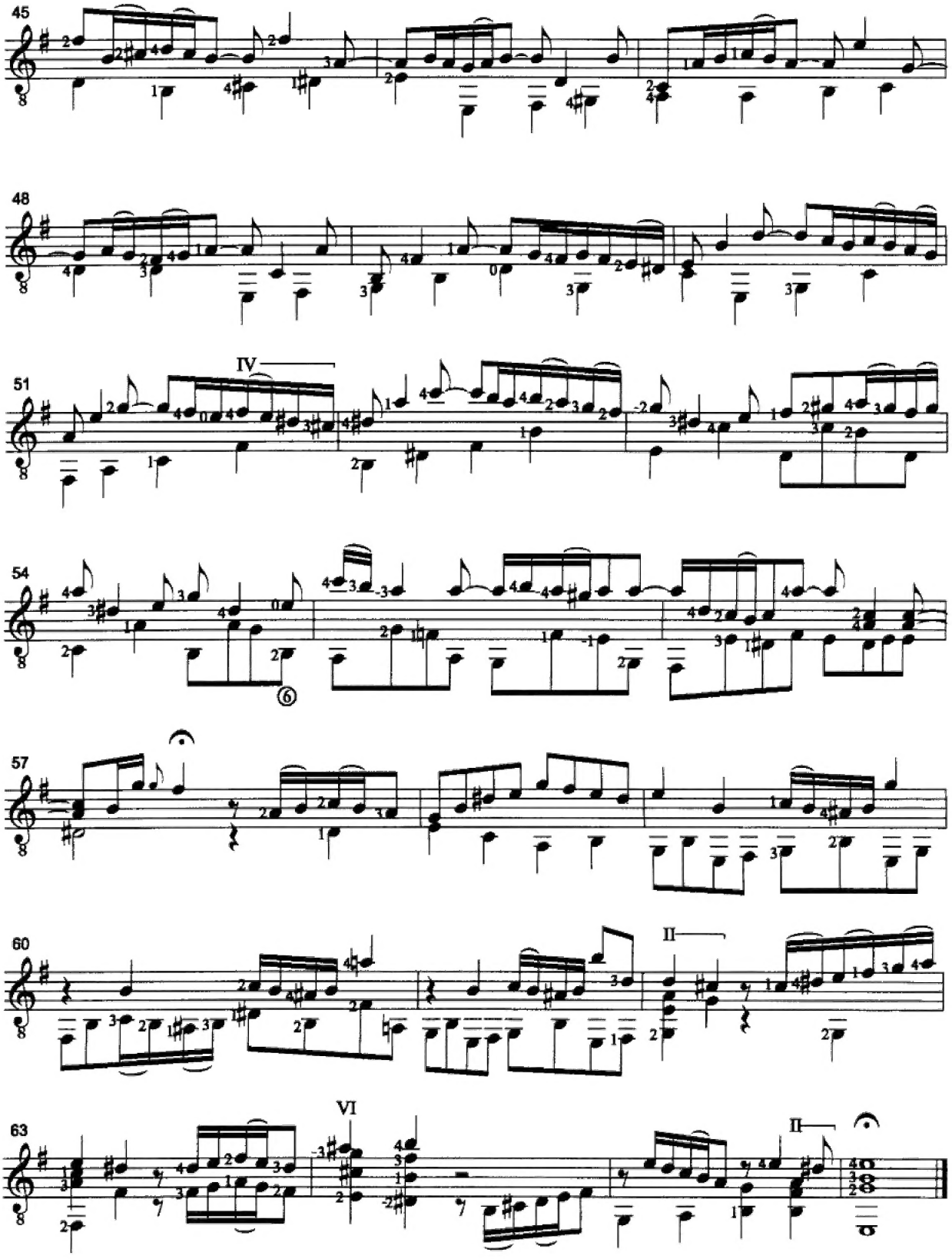
45
48
IV
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54
57
60
II
VI
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II